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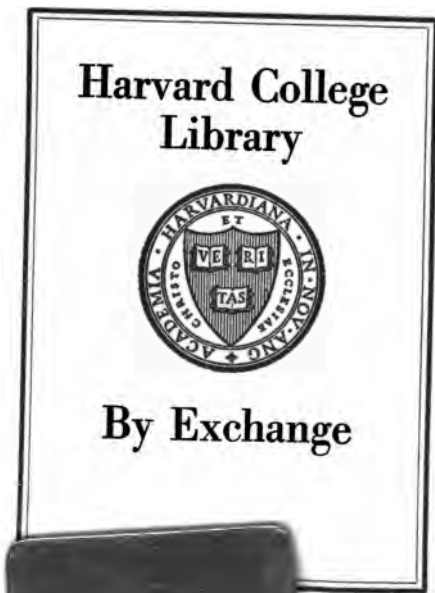
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# HIGH SCHOOL ENGLISH

## BOOK ONE

BY

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## PREFACE

THE purpose of this book is to unify the teaching of English in the high school. English as a school study is more than grammar, more than composition, more than literature. It is a judicious combination of these three component parts. The authors feel that their work justifies itself only in so far as it gives grammar its rightful place in the study of English, treats composition as self-expression in language, and makes the reading of the books prescribed in English literature a profitable recreation.

Every child acquires the power of speech by unconscious imitation of the mother tongue. Since the model of imitation in America is frequently ungrammatical, the English of the average American child is frequently ungrammatical unless conscious correction and self-cultivation in language make it correct. It must therefore be the purpose of English teaching to give a norm by which the acquired speech habits may be corrected, by which the acquired language may be adjusted to the language of the writers and speakers of good English. This adjustment may be made in part by imitation of correct models, but grammar must always remain the touchstone by which correctness is judged. Even the models must be examined for grammatical values.

In the treatment of composition the authors have sought to shift the point of emphasis from literary composition to the practice of self-expression by means of language. They believe that the child should be taught to speak and write freely out of his experience without conscious regard for



formal, literary standards. *Free self-expression in oral and written language* is the fundamental aim of composition teaching. The exercises have been selected carefully so that they may fall within the experience and ready comprehension of high school students. The subjects are varied to suit the needs of the varied conditions of home and earlier training. The teacher must often determine the availability of the subjects for the particular class or for the individual pupil. The subject which necessarily induces spontaneous self-expression should always be chosen.

The chapter on oral composition is considered of special importance. The method used in that chapter should be continued throughout the English course and should receive emphasis in the daily recitation in all high school studies.

The chapter on Conversations about Books seeks to indicate a method for classroom discussions about the books prescribed for the work in literature. The authors believe that reading for pleasure is the chief aim of the literature work, and that the books should therefore be discussed from this point of view. They believe that the class discussions should be familiar conversations confined to topics of interest to young people. They would therefore leave the minute analysis of books for style and structure to the fourth high school year or to the college class. Such minutiae, if admitted at all, should be purely incidental.

The selections from H. W. Longfellow, Samuel Longfellow, Lowell, Holmes, Trowbridge, Hawthorne, and Thoreau are used by permission of and by special arrangement with the Houghton Mifflin Company, authorized publishers of their works; the selections from Norris's *The Pit* and *The Octopus* by permission of Doubleday, Page & Company; the quotation from Locke's *The Deregulation* by permission of the John Lane Company; the quota-

## PREFACE



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The authors also desire to make grateful acknowledgment to Principal John Rush Powell of the Frank Louis Soldan High School of St. Louis, Missouri, and to Mr. Charles A. Dawson, of the Syracuse, New York, High School, for valuable suggestions and helpful criticism upon the manuscript.

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*Schenectady, N. Y.*  
*June 21, 1910.*

## SUGGESTIONS TO TEACHERS

1. It will be necessary to determine first what training in grammar your class has had. By an average class Part I may be completed in twenty-five lessons. If the class is weak in the fundamentals of English fifty lessons will be found necessary. On the other hand, an exceptionally proficient class may profitably begin Part II at once and use Part I for occasional assignments and for reference.

2. We advise that the reading of the first year should begin simultaneously with the work in grammar.

3. The Introduction (pp. xi-xx) may be studied to advantage in connection with Part II, Chapter I. The class should be familiar with the sounds and diacritical marks in order that the dictionary may be used intelligently for pronunciation.

4. The chapter on the Paragraph (pp. 306-319) should be used for reference throughout the first year, but a detailed and systematic study of it is recommended for the second year.

5. The following outline of work covering two years is offered by way of suggestion. It assumes that literature will receive approximately the same amount of time weekly as grammar and composition, and that it is carried on simultaneously.

### FIRST YEAR

*First Term.* Grammar 10 weeks; oral composition 6 weeks; punctuation and letter writing 4 weeks.

*Second Term.* Description 8 weeks; narration 8 weeks; elementary study of the paragraph 4 weeks; continuous practice in oral composition; sentence analysis.

## SECOND YEAR

*First Term.* Exposition 10 weeks; the study of the paragraph completed 4 weeks; reviews — letter writing, modes, tenses, conjunctions, sentence analysis, 4 weeks; continuous practice in oral composition.

*Second Term.* Argument 10 weeks; sentences and words, figures of speech, 6 weeks; reviews — verbs, verbals, sentence analysis, and a general review of grammar and composition, 4 weeks; continuous practice in oral composition.



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# INTRODUCTION

## SPELLING: SOUNDS AND LETTERS

1. Symbols, sounds, or gestures, used by man to communicate thought, produce language. When language confines itself to a definite set of sounds for oral speech and adopts a definite set of symbols for written communication, its rules of usage may be classified and arranged for study.

English grammar is the orderly arrangement of the facts and rules of usage of the English language.

2. The English language confines itself to a set of distinct sounds for oral speech. Some of these are sometimes minutely distinguished, but for our purpose the following forty-eight sounds are sufficient:

21 *vocal* or voiced sounds, pure tones modified but not interrupted by the organs of speech.

15 *sonants*, sounds or tones modified and interrupted by the organs of speech.

12 *surds*, sounds consisting of breath modified by the organs of speech.

3. These forty-eight sounds are regularly represented by twenty-six different letters or symbols, called the English alphabet:

6 *vowels*, letters used to represent vocal or voiced sounds: a, e, i, o, u, y.

20 *consonants*, letters used to represent sonants and surds: b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, z.



## 4. Table of sounds and letters

I. *The Vowels*

<i>Letters</i>	<i>Sound modifications</i>	<i>Equivalents shown by words</i>
a	ā long	as in āle (e in they)
a	ǎ short	" ăm
	â long, narrow	" câre
	ǣ open, narrow	" ărm
	â open, wide	" ăsk
	ɑ broad	" ăll
e	ē long	" ēve (i in machine)
	ě short	" ënd
	ê short, wide	" fêrn
i	ī long	" īce (y in try)
	ĭ short	" ĭll (y in hymn)
o	ō long	" ōld
	ɔ short	" ɔdd
u	ū long	" ūse
	ŭ short	" ŭp
oo	ōō long	" fōōd
	oo short	" fōōt
oi	oi	" oil
ou	ou	" out
y	y long	" try
	y short	" hymn

II. *The Consonants : Sonants*

<i>Letters</i>	<i>Sound modifications</i>	<i>Equivalents shown by words</i>
b	b	as in bid
d	d	" did
g	g	" get
j	j (ġ)	" joy (ġ in ginger)
l	l	" let
m	m	" met
n	n	" net
	ng	" ring
r	r	" run
th	th	" then
v	v	" vim
w	w	" wet
y	y	" yet
z	z	" gaze (s in was)
	zh	" azure

III. *The Consonants : Surds*

<i>Letters</i>	<i>Sound modifications</i>	<i>Equivalents shown by words</i>
f	f	as in fan
h	h	" hat
k	k (c)	" kite (c in cat)
p	p	" pin
s	s (ç)	" so (ç in çell)
t	t	" tin
th	th	" thin
ch	ch	" chart
sh	sh	" shun
x	ks	" box
qu	kw	" quell
qu	k	" bouquet

5. Some letters serve to represent more than one sound. The several sounds are distinguished by the use of diacritical marks; as,

The macron as ā

The breve as ă

The caret as â

The diæresis as æ

The cedilla as ç

The dot as â, ȁ

The sounds indicated by each mark are shown in § 4 above. The diæresis is used also to show that two vowels usually taken together are to be pronounced separately; as, coöperate, reëlect.

6. Consonants are *oral*, sounded through the mouth; and *nasal*, sounded through the nose.

1. The *oral consonants* are p, t, k, b, w, v, d, th, g, f, ch.

2. The *nasal consonants* are m, n, ng.

7. Consonants are also classified as mutes, liquids, semi-vowels, and sibilants.

1. Mutes are letters representing obstructed or stopped sounds, and are classified according to the organ of obstruction. *Pure mutes* begin with complete stoppage of breath; *sonant mutes* are accompanied by voiced sounds; and *fricative mutes* are accompanied by rough, guttural sounds.

### Table of Mutes

Class	Pure	Sonant	Fricative
Labial	p	b, v, w	f
Lingual or dental	t	d, th	th
Palatal	k, c	g	ch (choir)

2. *Liquids* are letters whose sound flows readily into the sound of other letters. They are l, m, n, ng.

3. The *semi-vowels* are w and y. The sound of *w* is equivalent to *oo* or *ö*; the sound of *y* is equivalent to *ē* or *ī*.

4. *Sibilants* are the hissing sounds s, sh, z, ch (church), j, g.

8. Some letters are regularly used together; they either unite to form a single sound or only one of the letters is sounded.

The *diphthong* is the union of two vowels to form a single sound; as, oi, ou, oy, ow.

The *vowel digraph* is the union of two vowels, only one of which is sounded; as, *ea* in each, *oa* in coat, *ua* in guard.

The *consonant digraph* is the union of two consonants to form a single sound; as, ch, sh, th, and gh (in cough).

## SPELLING: SYLLABLES AND WORDS

9. A *syllable* is the portion of a word requiring a single muscular effort of the organs of speech in pronunciation; as, come, be-come, be-com-ing.

10. The following rules for dividing words into their component syllables will be found helpful in spelling and in pronunciation. They must be observed in dividing words at the end of a written or printed line.

I. Words of one syllable cannot be divided.

II. The letters of diphthongs and digraphs cannot be separated.

III. The following consonants never end a syllable: *c* and *g*, as in ra-cing, ra-ging, wa-ger, re-cite; *t*, *s*, *sc*, *d*, *g*, when pronounced with a following *i* or *u*, as in na-tion, vi-sion, vi-sual, fu-ture, con-science, reli-gion, proce-dure.

EXCEPTION: When *c* and *g* follow short vowels, as in rec-itation, prec-ipice, reg-iment.

IV. The following consonants never begin a syllable: *x* = *-ks* or *-gs* as in box-ing; *r* preceded by *â*, as in par-ent; *l*, *n*, *v*, followed by *i* = *y*, as in val-iant, un-ion, Sav-ior.

single vowel, double the final consonant before a suffix beginning with a vowel ; as, hot-ter, bag-gage, infer-red, begin-ning.

II. Words ending in double consonants retain both consonants before a suffix ; as, full-ness, skill-fulness, will-ful, will-fulness. (See § 13, x.)

III. Words ending in silent *e*,

(1) Retain *e* before a suffix beginning with a consonant, except when the silent *e* is preceded by a vowel ; as hate-ful, achieve-ment ; but, tru-ly, du-ly.

(2) Drop the *e* before suffixes beginning with a vowel, except when dropping the *e* would cause a *c* or *g* to precede an *a* or *o* and become hard ; as us-age, com-ing ; but peace-able and advantage-ous.

IV. Words ending in *ie*, drop the *e* and change the *i* into *y* before a suffix ; as, die, dy-ing ; tie, ty-ing.

V. Words ending in *y*,

(1) Change *y* to *i* before a suffix if the *y* is preceded by a consonant ; as, pity, piti-ful ; happy, happi-ness.

(2) Retain the *y* if it is preceded by a vowel ; as joy-ful, gay-ly.

EXCEPTIONS : daily, laid, paid, said, slain.

13. Many English words are taken from foreign languages and have preserved their foreign form without change ; others have suffered modifications. Very many English words still retain a spelling which is unlike the sounds given them by pronunciation. Simplified spelling, or phonetic spelling, seeks to establish a reasonable correspondence between pronunciation and spelling. Spelling is slow to respond because it is fixed by the written and printed word-form, but phonetic spelling is making progress and has the authority of good usage.

Below are given the phonetic forms which are now com-

monly accepted, and the rules according to which these forms have become established and according to which other words are shaping themselves.

I. Words with *ae* not final, prefer *e* ; as, anesthetic, chimera, era, esthetic, ether, medieval, paleontology.

II. *-ed* final, becomes *t* ; as, blest, curst, dreamt, burnt.

III. *-ence* or *-ense* final, prefer *-ense* ; as, defense, offense, pretense, license.

IV. *-ette* final, becomes *-et* ; as, epaulet, etiquette, omelet, quartet, quintet.

V. *gh* = *f*, becomes *f* ; as draft.

*gh* silent, becomes *ow* or *o* ; as, plow, tho, thro, altho.

VI. *-ile* final and unaccented, becomes *-il* ; as, civil, fossil, utensil, vigil.

VII. *-ine* final and unaccented, becomes *-in* ; as, assassin, cabin, margin, origin, ruin, vermin, virgin.

VIII. *-ise* or *-ize*, prefer *-ize* ; as, civilize, criticize, organize, legalize, analyze.

IX. *-ite* final and unaccented, becomes *-it* ; as, audit, credit, decrepit, demerit, discredit, exhibit, explicit, habit, hermit, implicit, inhabit, inherit, limit, merit, prohibit, spirit, visit.

X. *-ll* or *-l*, prefer *-l* ; as, distil, fulfil, until, compel, impel.

XI. *-oe* or *-e*, prefer *-e* ; as, esophagus, phenix, subpena, economy.

XII. *-our* or *-or*, prefer *-or* ; as, ardor, clamor, color, favor, honor, humor, labor, rumor, valor.

XIII. *-re* or *-er*, prefer *-er* ; as, center, meter, scepter, specter, theater.

XIV. *-ue* silent, after *g*, drops *-ue* ; as, catalog, pedagog, prolog.

XV. *-mme*, drops *-me* ; as, diagram, program.

XVI. *-dge-ment*, drops *e* ; as, abridgment, judgment, acknowledgment, lodgment.

The number of words to be included under the above rules <sup>1</sup> depends upon usage. Those given above are fairly established, and good usage is gradually adding others.

<sup>1</sup> These rules and others are urged by the "Simplified Spelling Board," and a total of 3300 words are now (June, 1910) proposed for phonetic spelling.

# PART I. GRAMMAR

## CHAPTER I

### THE SENTENCE

14. Sounds or letters combine to form syllables and words. Words are the spoken or written symbols of ideas.

15. Words combine to form sentences. When words are isolated, each representing an isolated idea — as, *boys, good, read, many, these, books, school* — they cannot produce intelligible language. When these words combine according to certain definite habits of speech called rules of usage, they form a sentence and express a thought; as,

These school boys read many good books.

A sentence is a combination of words expressing a complete thought.

16. In every expression of thought there are two essential elements: an idea about which we are thinking or speaking; and what we are thinking or saying about this idea. When we say, "Birds fly," these essential elements are present. The idea or word, *birds*, about which we think or speak is the subject; what is thought or said about *birds*, namely, that they *fly*, is the predicate.



The subject of a sentence names that about which a thought is expressed.

The predicate of a sentence expresses what is thought of the subject.

The sentence "Birds fly" has a simple subject and a simple predicate. This simple subject or predicate may have modifiers — words which limit and qualify the meaning of the subject or predicate word. These groups of related words are called the complete subject ; as,

Many beautiful tropical birds ;  
and the complete predicate ; as,  
fly over our tent daily.

17. Any group of related words expressing a single idea is called a phrase. The group of words "many beautiful tropical birds" is a phrase. These four words combine to express a single idea ; but as they contain neither subject nor predicate, they do not express a complete thought. When you add the predicate *fly* and use *birds* as subject, you get the complete thought and the sentence ; as,

Many beautiful tropical birds fly over our tent daily.

The sentence is therefore the unit of intelligible speech. Every intelligible utterance is a sentence ; every sentence is an intelligible expression of thought.

18. The minimum requirement of this unit of speech — the sentence — is the presence of a subject

and a predicate. These constitute the **simple sentence**, which expresses a single thought about a single idea; as,

1. Thieves run.
2. Dogs bark.

When two thoughts are so related that the one completes or defines the other, the sentence is **complex** (§ 210); as,

1. Thieves run *when dogs bark*.
2. The thieves heard *the dogs bark*.

In (1) the second thought defines the time of the principal statement "thieves run"; in (2) the second thought completes the meaning of the verb in the principal statement. These *defining* and *completing* thoughts are called clauses.

A clause has a subject and a predicate of its own and expresses a complete thought, but it is always dependent on some other word in the sentence.

### Kinds of Sentences

19. The state of mind of the speaker or writer determines the kind of sentence he will use. He may declare or deny a fact; he may ask a question; he may give a command or prohibition; he may do any of these under strong emotion or without emotion. Sentences are therefore classified according to the manner in which the thought is expressed or according to the purpose of the speaker or writer, as

declarative, interrogative, and imperative. Each of these three forms of sentences may be exclamatory.

1. The declarative sentence declares or denies a fact.

- (1) The sun shines.
- (2) Our friends have not come.
- (3) Mercy ! They are hurting my child !

2. The interrogative sentence expresses a thought in the form of a question.

- (1) Have our friends arrived ?

In this sentence the question asks for information. You may indicate that you expect an affirmative reply by saying,

- (2) Our friends have not arrived ?

Or a negative reply by saying,

- (3) Our friends have not arrived, have they ?

3. The imperative sentence expresses a command or a prohibition.

- (1) Come forth.
- (2) Don't forget the letter.
- (3) Thou shalt not steal.

### Syntax

20. Syntax deals with the relations between the words in a sentence and shows how words must be arranged to form a sentence. The Greek word *συνταξις* (pronounced *syntaxis*) means arrangement. In English the order of words is of great importance.

You may say, "See the birds," or "The birds see." The same words are used in each sentence, but the change of place completely changes the thought. **Syntax** explains the arrangement of words in a sentence, and states the rules of usage in accordance with which sentences are constructed.

## EXERCISE 3

1. Write sentences to illustrate declarative, interrogative, and imperative forms.
2. Write an exclamatory sentence to illustrate each form.

## EXERCISE 4

Name (1) the simple subject and predicate; and (2) the complete subject and predicate, in each of the following sentences :

1. The table was covered with papers.
2. Did a policeman ring your door bell ?
3. Ring out, ye bells.
4. Benjamin Franklin wrote *Poor Richard's Almanac*.
5. Who scaled the Heights of Abraham ?
6. "Now is the time for action," he shouted.
7. Our public library building was erected in 1900.
8. Mr. Kipling is certainly wrong in his worship of militarism.
9. Down the field and over the goal went the ball.
10. Let us then be up and doing, with a heart for any fate.
11. Shall you play tennis this afternoon ?
12. The discontent of the colonists increased daily.
13. "You may fire when you are ready," said Dewey.
14. Provide tents for thirty men and provender for the horses.
15. The stag at eve had drunk his fill  
Where danced the moon on Monan's rill.

## CHAPTER II

### THE PARTS OF SPEECH

**21.** Words gain definiteness of meaning by being grouped with other related words. We have seen (§ 15) that words must be grouped according to certain well defined habits of speech in order to express thought. Each word in a sentence performs a distinct office in defining, limiting, relating, or expressing the thought. Each word plays its part in producing intelligible speech.

All the words in the English language are divided into classes according to their part in the sentence. These classes or groups of words are called **parts of speech**. The classes are distinguished from one another by the meaning, form, or position of the word. There are eight parts of speech: noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

**22.** Every sentence has a subject, a something about which you think or speak. Given the words *John, gardens, fire*, you can think or say of them respectively that

1. John / plays.
2. The gardens / are green.
3. The fire / burns.

The words about which you speak are the names of persons, places, or things and are called nouns.

A noun is the name of a person, place, or thing. It can stand alone or with other words as the subject of a sentence.

23. In the above sentences (§ 22) substitutes may be used for the nouns. *He* may be used in place of *John* ; *they* in place of *gardens* ; *it* in place of *fire*. The sentences then read,

1. *He* plays.
2. *They* are green.
3. *It* burns.

These substitute words are called pronouns and can perform every office which can be performed in the sentence by a noun. These pronouns designate persons, places, or things without naming them.

A pronoun is a word used in place of a noun. It may be used, like a noun, as the subject of a sentence.

24. We have seen that every sentence must have a predicate, expressing what is thought or said of the subject. In the sentences

- (1) Kittens / *play* ;
- (2) Ice / *melts* ;
- (3) Trees / *grow* ;

the words *play*, *melts*, *grow*, express thoughts about the respective subjects. They *say* something in each case. These words which tell what is going on, are called verbs.

**A verb is a word that declares something about the subject. It can stand alone or with other words as the predicate of a sentence.**

25. The noun, pronoun, and verb are independent parts of speech, as they can form sentences without the help of other words. But some words describe, limit, or qualify the meaning of other words in the same sentence. Their office in the sentence is to make the thought distinct and specific.

The nouns *kittens*, *gardens*, *ice* have wide and general significance. But when you say "*these kittens*," "*green gardens*," "*pure ice*," you make the meaning at once clear and specific. *These* limits *kittens* to a particular group pointed out; *green* distinguishes between *gardens* that are green and others that are bare or brown; and *pure* describes *ice*, contrasting it with ice that is not hygienic. These limiting words are called adjectives. They always attach themselves closely to some noun.

**An adjective is a word used to describe or limit a noun.**

26. Some words qualify the meaning of the verb in regard to the time, place, or manner of the action; or they qualify other limiting and qualifying words in regard to their extent or quality. When you say,

- (1) The kittens play *now* ;
- (2) The fire burns *brightly* ;
- (3) The ice melts *here* ;
- (4) The sun shines *very brightly* ;

*now* tells when the kittens play ; *brightly* tells how the fire burns ; *here* tells where the ice melts ; *very* tells the degree of brightness. Such words are called adverbs and always attach themselves closely to verbs, adjectives, and other adverbs.

**An adverb is a word used to qualify a verb, adjective, or other adverb.**

27. Nouns and pronouns not only serve as subject of the sentence but are also used, like the adjective, to qualify another noun or pronoun ; or, like the adverb, to qualify a verb or adjective. This relationship between two nouns (or pronouns), or between a noun (or pronoun) and a verb or adjective, is shown by words called prepositions. Observe the following sentences :

1. The ice *on* the wagon melts rapidly.
2. We saw him *at* his home.
3. The men work *in* the night.
4. Every moment is good *for* something.

The words *on*, *at*, *in*, *for* show the relation between the various words indicated. Thus, *on* tells where the ice melts ; *in* tells when the men work ; *for* tells in what respect each moment is good.

**A preposition is a word used to join a noun or pronoun to some other word in the sentence and to show the relation between them.**

28. Words and groups of words may be joined by connecting words called conjunctions. Observe the following sentences :



1. He *and* I went to school together.
2. The orchestra played *while* the guests danced.
3. They shouted *because* they were in danger.

The connection may be merely an addition, as adding *I* to *he*, without showing any relation ; or it may express relationship, as *while*, which denotes time, and *because*, which gives the reason.

A conjunction is a word used to connect words or groups of words and to show the relationship between sentences.

29. Some special words are used in exclamations. They do not enter into relationship with other words to form a sentence, but the following sentence is closely related in thought to the exclamation. These exclamatory words are called interjections. Observe the following sentences :

1. Alas ! We have lost all.
2. Pshaw ! That is not worthy of your notice.
3. Hurrah ! We are ahead.

These words *alas*, *pshaw*, *hurrah*, are in fact brief, compact sentences. They are complete emotional speech rather than merely parts of speech. They might be called *sentence-words*.

An interjection is an exclamation giving expression to strong feeling or emotion.

#### EXERCISE 5

Write ten sentences illustrating the various parts of speech.

## EXERCISE 6

Name each part of speech in the following sentences :

1. Blessed are the peacemakers.
2. A soft answer turneth away wrath.
3. I said an elder soldier, not a better.
4. The quality of mercy is not strained.
5. Roll on, thou deep and dark blue ocean.
6. I give my hand and heart to this vote.
7. Tell me not in mournful numbers  
Life is but an empty dream.
8. Beneath the spreading chestnut tree  
The village smithy stands.

## CHAPTER III

### INFLECTION

30. We have seen that words are classified as parts of speech according to the particular office performed when they are grouped to form a sentence. Each part of speech has various uses. Thus, a noun may name one object or more than one; a pronoun may be used to denote the speaker or the person addressed; an adjective or adverb may denote several degrees of quality; and a verb may express action as of the present, past, or future. These variations are indicated partly by difference in *word order* and partly by variation of *word form*. Observe the following variations of form with the attendant difference in use and meaning :

church	changed	to	churches	—	difference	in	number
man	“	“	men	—	“	“	number
I	“	“	we	—	“	“	number
he	“	“	her	—	“	“	sex
run	“	“	ran	—	“	“	time
I	“	“	you	—	“	“	person
long	“	“	longer	—	“	“	degree

These variations in form are called inflection.

**Inflection is the change in the form of a word to indicate difference in use and meaning.**

The inflection of nouns and pronouns is called declension ; of adjectives and adverbs, comparison ; of verbs, conjugation.

Prepositions, conjunctions, and interjections have no inflection.

### Declension

31. Nouns and pronouns have the same variations in use and meaning. They have variations of number, person, sex or gender, and word relationship or case ; these four uses of the noun and pronoun are called their properties.

32. Number is the property of nouns and pronouns which denotes one or more than one.

EXAMPLES: bell, bells ; ox, oxen ; man, men ; he, they.

33. Person is the property of pronouns which denotes the speaker, or the first person ; the person spoken to, or the second person ; and the person spoken of, or the third person.

EXAMPLES: I, you, he ; we, you, they.

Person is only indirectly a property of nouns, as when a personal pronoun stands with the name of a person : — “ I, John was in the isle that is called Patmos.” In this case *John* is of the first person because it means the same person as *I*, the speaker.

34. Gender is the property of nouns and pronouns which denotes sex or the absence of sex.

EXAMPLES: actor, actress ; boy, girl ; he, she ; book, desk, it.

Most English nouns have no sex meaning. Those which have such meaning are sometimes called sex-words. The pronoun always carefully distinguishes sex when it represents the name of a person.

35. Case is the property of nouns and pronouns which denotes their relation to other words in the sentence.

Most of these relations are expressed by the position of the noun or by the use of prepositional phrases. Possession is frequently expressed by change of form, but this relation may be expressed also by the prepositional phrase ; as,

John, John's ; man, man's ; boys, boys' ; life *of man*, man's life ; address *of Mr. Smith*, Mr. Smith's address.

The case relations of pronouns are usually indicated by inflection, rarely by the prepositional phrase ; as,

I, *my* or *mine* ; we, *our* or *ours* ; he, *his*.

### Comparison

36. The inflection of adjectives and adverbs is called comparison. The form is changed to indicate the different degrees of the quality expressed by the adjective or the adverb ; as,

large, *larger*, *largest* ; good, *better*, *best* ; brightly, *more brightly*, *most brightly*.

### Conjugation

37. The inflection of verbs is called conjugation. The verb has variations of form to indicate (1)

whether the subject acts or is acted upon ; (2) the manner of the action ; (3) the time of the action ; (4) the number ; and (5) the person of the subject. These uses are the *properties* of the verb, viz., (1) voice, (2) mode, (3) tense, (4) number, (5) person.

38. Voice is the property of verbs which shows whether the subject acts or receives the action.

The verb asserts an action as done either by the subject or to the subject ; as,

James *sees*. James *is seen*.

We *sent*. We *had been sent*.

39. Mode is the property of verbs which shows the manner of the action asserted by the verb.

The change in the manner of assertion causes some change of verb form, but is expressed chiefly by word order or by the use of conjunctions or auxiliaries with the verb ; as,

You go ; go thou ; if you go.

40. Tense is the property of verbs which denotes time. Variation of time is expressed by change of verb phrase or verb form ; as,

*see, saw, shall see, have seen, had seen.*

41. Number has the same significance with the verb as with the noun, but change of number in the verb is due wholly to a change in the number of its subject. In most cases the form of the verb remains the same and number can be determined only from the form of the noun ; as,

*I learn ;                      we learn.*  
*The child learns ; children learn.*

42. Person has the same significance with the verb as with the noun. The change of person in the verb is due to change of person in the subject, and must in most cases be determined from the form of the subject; as,

*I heard ; you heard ;    he heard.*  
*I hear ;    thou hearest ; he hears.*

43. English is not a highly inflected language. Inflectional endings were used in early English, but they have largely disappeared from modern English. The decay of inflected forms has especially affected the noun and the verb. Other means than inflections are used to indicate the various uses of these two parts of speech. The case relations of the noun are freely indicated by prepositional phrases rather than by inflectional endings (see § 197); and the variations of voice, mode, and tense are indicated by verb phrases rather than by mode signs and tense endings (see § 194).

## CHAPTER IV

### THE NOUN: CLASSES AND DECLENSION

#### Classes of Nouns

**44.** A noun is the name of a person, place, or thing; as, Lincoln, Rome, tree, beauty.

1. Any word or sign used as the name of a thing is a noun. When you say "*Run* is a verb," or "Dot your *i*," *run* and *i* are names of things and are therefore nouns.

2. Groups of words, both phrases and clauses, may be used as nouns. When you say "*Over the fence* is out," or "I saw *what he brought*," the phrase "over the fence" and the clause "what he brought" name the things talked of just as nouns do. All words or groups of words performing the office of a noun are called substantives.

Examples of words and expressions used as substantives:

- (1) Mind your *p's* and *q's*.
- (2) His *firstly* and *secondly* became tiresome.
- (3) Your *if's* are too frequent.
- (4) Mrs. Taft gives weekly *at homes*.
- (5) *On to Richmond* became the motto.
- (6) *Why he came* is a mystery.

**45.** Nouns are of two classes: proper and common.

A proper noun is the name of a particular person,



place, or thing, and is always written with a capital initial letter. Titles and personified objects, that is, common things spoken of as persons, are also proper nouns; as,

Persons and Titles	Places	Particular Things	Personified Objects
Charles	Rome	July	<i>Hope</i> smiled
Lincoln	America	Sunday	<i>Care</i> derides
Senator	Broadway	Easter	rosy <i>Dawn</i>
President	Vatican	Mars	sweet <i>Memory</i>

**46. A common noun** is the name of any one of a class of persons, places, or things; as scholar, soldier, tree, village, field, pencil.

Four classes of common nouns receive special names: — collective, abstract, diminutive, and compound.

1. A **collective noun** names a group or collection of objects; as, dozen, team, class, family.

2. **Abstract nouns** name a quality, action, or condition without reference to any object to which the quality, action, or condition may belong. They are derived from adjectives, verbs, or other nouns; as,

truth (true)	childhood (child)
truthfulness	heroism (hero)
movement (move)	reality (real)
service (serve)	hearing (hear)

3. A **diminutive noun** names an object and signifies that it is a small or young or insignificant example of the object named; as, rivulet, duckling, booklet, bootee, playlet.

4. A **compound noun** consists of two or more words which may also be used independently; as bookcase, blackberry, pickpocket, son-in-law.

## EXERCISE 7

Give the class to which the following nouns belong and specify how each should be written :

General, major, street, school, moon, venus, headland, laziness, simplicity, multitude, indian, inkstand, singing, army, roadside, mercy, chairman, leader, director, doctor, negro, china, western, sight, beauty, selfishness.

## Declension of Nouns

47. Nouns are inflected to indicate difference in number, gender, and case. Difference of person is not indicated by change of form.

48. Nouns have two numbers: the singular, denoting one thing of the kind named by the noun; and the plural, denoting more than one.

49. The plural of nouns is regularly formed by adding *s* or *es* to the singular; as, dogs, horses, churches.

1. Nouns ending in *s*, *x*, *z*, *sh*, or *ch*, add *es*; as, gases, boxes, adzes, sashes, starches.

2. Nouns ending in *y* preceded by a vowel add *s*; as, days, rays, moneys, valleys.

3. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es*; as, ladies, bodies, stories.

4. Nouns ending in *f*, *ff*, or *fe* change the *f* to *v* and add *es*; as, halves, wives, loaves, staves.

But a few nouns merely add *s* to the *f* or *ff*; as, roofs, puffs, cliffs, cuffs, muffs.

5. Nouns ending in *o* add *s* or *es*; as, solos, folios, porticos, oratorios, cantos, tally-hos; calicoes, potatoes, echoes, mottoes, heroes, tomatoes, cargoes, negroes.

50. A few nouns form their plural contrary to rule and must be learned individually :

man	men	louse	lice
woman	women	mouse	mice
brother	brethren (or brothers)	foot	feet
child	children	goose	geese
ox	oxen	tooth	teeth

*Dice* (die), *pence* (penny), and *pease* (pea) are rare plurals with meanings different from the meaning of the singular.

51. Proper names with titles, as Mr., Miss, or Mrs., form the plural by changing the title ; as,

Dr. Holmes	Drs. Holmes
Mr. Grimm	Messrs. Grimm
Miss Alcott	Misses Alcott (also Miss Alcotts)
Mrs. Ward	Mistresses Ward, Mesdames Ward (also Mrs. Wards)

52. Some nouns lack the singular or plural form, or use the same form for both numbers.

1. The following nouns have no plural :

(1) Names of material ; as, gold, lead, clay, flesh, blood.

(2) Abstract nouns ; as, peace, pride, happiness.

2. Some nouns have no singular ; for example : ashes, bellows, annals, clothes, measles, trousers, victuals, vitals, thanks.

3. Some nouns use the same form for both numbers ; as, deer, sheep, swine, trout, shad.

4. Some nouns have a plural form but are regularly used as singular ; as, news, politics, ethics, mathematics, physics.

53. Nouns taken unchanged from other languages form their plurals according to the rules of the language from which they were taken ; as,

alumnus	alumni	genus	genera
alumna	alumnæ	stratum	strata
axis	axes	formula	formulae
index	indices	analysis	analyses
crisis	crises	cherub	cherubim
vertex	vertices	phenomenon	phenomena
beau	beaux	curriculum	curricula

54. Compound nouns form their plural by adding the sign of the plural

(1) to the noun described ; as, *blackberries*, *steamboats*, *afterthoughts*, *sons-in-law*, *bookcases* ;

(2) to the last word ; as, *mouthfuls*, *spoonfuls*, *bluecoats*, *runaways*, *forget-me-nots*.

### EXERCISE 8

Explain the plural of the following nouns :

<sup>dicta</sup>Dictum, <sup>pe</sup>calf, wheat, flax, diligence, skiff, enemy, shoe, candy, canto, Dr. Jones, fish, march, truth, lady, Mr., monkey, silver, ethics, box, manhood, pailful, riches, seraph, blackboard.

## CHAPTER V

### THE NOUN: GENDER, CASE, DECLENSION

#### Gender of Nouns

**55.** Gender in nouns denotes difference of sex or the absence of sex.

There are three genders : the masculine, the feminine, and the neuter.

The masculine gender denotes beings of the male sex ; as, father, prince, actor.

The feminine gender denotes beings of the female sex ; as, mother, princess, actress.

The neuter gender denotes objects without sex ; as, box, tree, stone.

Most nouns are names of things without sex ; that is, they are neither male nor female. A few nouns express differences of gender and are called sex words or gender nouns.

**56.** Gender nouns express difference of gender in three ways :

1. By the use of a suffix or ending ; as,

prince	princess	executor	executrix
duke	duchess	lad	lassie
lion	lioness	master	mistress
actor	actress	mister	missis
hero	heroine	baron	baroness

2. By prefixing a gender word to a common-gender noun ; as,

he-goat	male-clerk
she-goat	female-clerk
manservant	cock-robin
maidservant	hen-sparrow

3. By the use of different words ; as,

man	woman	father	mother
boy	girl	stag	hind
friar	nun	hart	roe
uncle	aunt	youth	maid
nephew	niece	duck	drake

57. Some nouns name objects of both male and female sex and may be called common gender ; as, parent, teacher, person, neighbor, enemy.

### EXERCISE 9

Name the gender of the following nouns :

Bachelor, soldier, widow, testator, seamstress, negress, governor, peeress, hostess, mermaid, hen, chicken, sheep, leader, messenger, bride, witch, nymph, moon, wizard, Pope, guardian, tiger, prisoner.

### Case of Nouns

58. Case in nouns denotes their relation to other words.

There are three cases : the nominative or subject case ; the possessive or ownership case ; and the objective or object case.

59. There are only two case forms. The nominative and objective have the same form and can be dis-

Swallow, duck, gold, nephew, sister, teacher, master, guide, niece, nurse, brother, bachelor, cow, creator, sorcerer, emperor, adventurer, heiress, stag, ewe, belle, schoolmaster, males, count, baron.

### EXERCISE 11

Give the possessive singular and plural for each of the following nouns:

Army, fox, dress, knife, index, face, cargo, science, mouse, truth, Moses, mass, city, money, ox, food.

## CHAPTER VI

### THE NOUN: SYNTAX

62. The noun enters into six different relations with other words in the formation of sentences: subject, object, possessive, complement, appositive, independent, absolute.

63. The subject of the sentence is in the nominative case; as,

1. The great *winds* utter prophecies.
2. *Slumber* fell like a cloud on him.

The subject noun usually precedes the predicate. But it follows the predicate,

- (1) in questions; as, Is the *flag* still there?
- (2) in commands; as, Blow, *bugle*.
- (3) in poetry, and in prose for emphasis; as, Theirs is the *vanity*, the learning, thine.

#### 64. The Object

1. A noun used to complete the meaning of a transitive or incomplete verb is in the objective case; as,

- (1) We elected a *chairman*.
- (2) We sang old *songs*.

In this use the noun is the direct object. (See § 97.)



2. A noun used to show for whose benefit an action is performed, or toward whom an action is directed, is in the objective case; as,

- (1) The prisoner told the *judge* his story.
- (2) They gave the *urchin* a dime.

This use is called the indirect object.

3. A noun may be used as the object of a preposition; as,

- (1) We rode *into* the valley.
- (2) He sat *upon* the roof.

4. Verbs of choosing, calling, naming, etc., take a second object; as,

- (1) They named him *John*.
- (2) We elected our teacher *chairman*.

This is called the predicate object.

5. A noun used as an adverbial modifier is called an adverbial object; as,

- (1) We walked a *mile*.
- (2) The weather vane turns *north*.

65. A noun used to express ownership or possession is in the possessive case; as,

- (1) We are reading *Lowell's* "The Vision of Sir Launfal."
- (2) An *explorer's* life is full of hardships.

1. Only nouns denoting living beings are regularly used in the possessive. Other nouns denoting possession express this relation by the prepositional phrase; as,

(1) All enjoyed the cool air *of the morning* (morning's cool air).

(2) He sat at the head *of the table* (table's head).

2. When nouns in the possessive case are connected by a conjunction or are in apposition, the possessive sign is added to the last only; as,

(1) His *friend* the *author's* letter came.

(2) *John* and *Mary's* teacher dined with us to-day.

When the conjunction used indicates that the nouns are taken separately, each noun has a possessive sign; as,

Neither *John's* nor *Mary's* teacher accepted our invitation.

66. 1. A noun used to complete the meaning of such verbs as *appear, be, become, feel, taste*, is in the same case as the subject; as,

(1) He appears a *gentleman*.

(2) Lincoln became *President*.

This is called the predicate nominative or predicate noun complement.

2. The predicate object described in § 64 : 4 is retained with passive verbs; as,

(1) Predicate object: The people elected Mr. Taft *President*.

(2) Predicate nominative: Mr. Taft was elected *President* by the people.

This object is a predicate nominative and is called a *retained object* with passive verbs.

67. A noun used to explain another noun and

referring to the same person or thing is in the same case by **apposition**; as,

Patrick Henry, the *orator*, was a Virginian.

68. A noun is sometimes used alone without any grammatical relation to any other word in the sentence. Such a noun is called the **nominative independent**. It is used either in direct address or in exclamations; as,

1. *James*, you may read your essay.

2. Aliens! Call not them aliens who have risked all for country.

69. A noun may be used with a participle, either expressed or understood, to express the cause, time, or circumstance of an action. Such a noun is in the nominative case, and is called the **nominative absolute**, because it has no grammatical relation to any other word in the sentence; as,

(1) The *rain having ceased*, we started for the game.

(2) The *game over*, we came home.

(3) *Washington once general*, an army speedily formed.

NOTE. Participial phrases are sometimes used without proper connection with the rest of the sentence; as,

[*Meeting them on the street*, they took me home in their automobile.]

This is ungrammatical and should be carefully avoided (see § 137). It is better to use a clause in place of the participial phrase; as,

When they met me on the street, they brought me home in their automobile.

Or the participle may be placed in clear grammatical relation with the rest of the sentence ; as,

Meeting me on the street, they brought me home in their automobile.

### EXERCISE 12

Parse every noun in the following sentences :

MODEL : We walked a *mile*.

*Mile* is a common noun ; singular number, neuter gender, and in the objective case, the adverbial object of the verb *walked*.

1. The sun was setting upon one of the rich glades of the forest.
2. Sandals, bound with thongs made of boar's hide, protected his feet.
3. Gurth, the son of Beowulph, is the born thrall of Cedric of Rotherwood.
4. Is there in this neighborhood any good man, who for the love of God, and Mother Church, will give her servants a night's hospitality ?
5. Hugo, stir him with the butt-end of thy lance.
6. The knight looked daggers at the antagonist before him.
7. As it chanced, saddle, horse, and man rolled on the ground in a cloud of dust.
8. And Simon's wife's sister lay sick of a fever.
9. Barnum and Bailey's show travels fifty miles daily.
10. They appointed James umpire and Henry referee.
11. During the game Henry forgot that James was umpire.
12. "How, minion," said she to the speaker, "is this the manner you requite the kindness which permitted thee to leave thy prison-cells ?"

13. The knight's or Prince John's helmet lay in the dust.
14. He looked this way and that way, then hastened away.
15. In the nice ear of Nature which song is the best?
16. Better to me the poor man's crust,  
Better the blessing of the poor,  
Though I turn me empty from his door.
17. I saw that he, the leader of the opposition, was accepting  
our point of view.
18. Kenneth had been dubbed knight by Prince John.

## CHAPTER VII

### THE PRONOUN

#### Classes of Pronouns

**70.** A pronoun is a word used in place of a noun. It has all the properties of the noun — number, person, gender, and case. There are five classes of pronouns: personal, demonstrative, interrogative, relative, and indefinite.

**71.** The personal pronoun is always used in place of the name of a person. There is therefore a pronoun of the *first person*, denoting the speaker; a pronoun of the *second person*, denoting the person spoken to; and a pronoun of the *third person*, denoting the person spoken of.

The personal pronouns are *I, thou, you, he, she, it*. They are declined as follows:

SINGULAR		
<i>1st Person</i>	<i>2d Person</i>	<i>3d Person</i>
		<i>Masc. Fem. Neut.</i>
<i>Nom.</i> I	you (thou)	he she it
<i>Poss.</i> my, mine	your, yours (thy, thine)	his her, hers its
<i>Obj.</i> me	you (thee)	him her it
PLURAL		
<i>Nom.</i> we	you	they
<i>Poss.</i> our, ours	your, yours,	their, theirs
<i>Obj.</i> us	you	them

1. The pronoun *it* is frequently used as an introductory word, called an *expletive*, without representing any noun; as,

*It* was a happy occasion.

*It* will probably rain.

2. The compound personal pronouns are *myself*, *thyself* or *yourself*, *himself*, *herself*, *itself*; and the plurals, *ourselves*, *yourselves*, and *themselves*.

72. The demonstrative pronoun points out, or demonstrates, the noun to which it refers. There are two demonstratives, *this* and *that*, and their plural forms, *these* and *those*.

*This* and *these* refer to things or persons near by or recently named; *that* and *those* refer to things distant, out of sight, or not recently named.

73. The interrogative pronoun is used in asking questions. There are three interrogatives, *who*, *which*, *what*. They are declined as follows:

#### SINGULAR AND PLURAL

<i>Nom.</i> who	which	what
<i>Poss.</i> whose	(of which)	(of what)
<i>Obj.</i> whom	which	what

*Who* refers to persons; *which* refers to persons or things, and seeks to distinguish one object from another; *what* refers to things alone.

74. The relative pronoun stands in close relation to some word or phrase, called its *antecedent*, to which it refers, and connects different clauses of a sentence. There are five relatives, *who*, *which*, *what*, *that*, *as*; and six compound relatives, *whoever*, *whosoever*, *whichever*, *whichever*, *whichever*, *whatever*, *whatsoever*.

They are declined as follows:

## SINGULAR AND PLURAL

<i>Nom.</i>	who	which	whoever	whosoever
<i>Poss.</i>	whose	whose	whosever	whosesoever
<i>Obj.</i>	whom	which	whomever	whomsoever

*What, that, as, whichever, whichever, whatever, whatsoever*, are not declined, as the nominative and objective cases are alike and the words are not used in the possessive.

1. *What* is called the double relative, because it never has an antecedent expressed, but itself implies both antecedent and relative; as,

I hear *what you say* (*the word which you say*).

2. *That* is called the restrictive relative; it always limits and sharply restricts the meaning of the antecedent. *Who, which, and as* often merely describe the antecedent. When you say,

(1) The man, *who* was wounded, is at the hospital;

(2) The old house, *which* had long been our home, was destroyed;

(3) We hired such men *as* appeared willing to work;

the relative with its clause describes the antecedent. But when you say,

(4) This is the same report that we heard before;

(5) He that hath a trade, hath an estate;

the relative clearly has a restrictive force.

3. *Which* and *who* are frequently used with restrictive force; as,

(1) Have you seen the painting *which* hangs over the entrance?

(2) The interpreter *whom* we had engaged spoke too rapidly.



4. The restrictive relative clause is never separated from its antecedent by a comma; the descriptive relative is regularly so separated. (See § 254 : 10.) Notice the punctuation in the examples under 2 and 3 above.

**75. Indefinite pronouns** refer to objects or persons in an indefinite manner. They are as follows :

each, every, either, neither, some, any, all, few, several, many, such, one, none, other, another, each other, one another.

1. *Each other* and *one another* are called reciprocal pronouns.

2. Compounds like *someone, anyone, everyone, something, anything, everything, nothing*, are also classed as indefinite pronouns.

3. Indefinite pronouns are also used as adjectives. See § 86 : 5, on pronominal adjectives.

### Syntax of Pronouns

**76.** The personal pronoun derives its number and gender from the noun which it represents; as,

1. *We*, the undersigned ladies of your district, present this petition.

2. When the President found that *his* train was late, *he* telegraphed.

3. The book delights all *its* readers.

The pronoun is plural with a collective noun (§ 109 : 3) denoting plurality; singular with a collective noun which names persons or things as a unit; as,

4. The committee are united in *their* opinion.
5. The committee holds *its* meetings in the morning.

77. A pronoun may stand in any of the case relations mentioned in Chapter VI. Those rules will therefore not be repeated here.

### EXERCISE 13

Parse every personal pronoun in exercise 12. Give the person, number, gender, and case.

78. A relative pronoun agrees with its antecedent in person, number, and gender. Its case depends on its relation to the clause in which it stands; as,

1. He *that* watcheth over Israel slumbers not nor sleeps.
2. We met the agent *whom* you sent.

The relative should stand as near as possible to its antecedent.

79. The relative pronoun in the objective case is often omitted; as,

I engaged the man you recommended (*whom* you recommended).

80. The relative is sometimes incorrectly made to represent a clause as its antecedent; as,

1. [The man opposed me, which I expected.]
2. [Because he opposed me, and which I expected, I withdrew.]

It is better to change these sentences; as,

1. The man opposed me, as I had expected.
2. Because he opposed me as I expected, I withdrew.

81. *But* becomes a relative pronoun when it introduces a statement contracted after a negative assertion ; as,

1. Surely no one is so heartless *but* loves a child.
2. There is not a soul here *but* believes it.

### EXERCISE 14

Parse all pronouns in the following sentences:

MODEL: He *that* watcheth over Israel slumbers not nor sleeps.

*That* is a restrictive relative pronoun ; singular number, third person, masculine gender, in agreement with its antecedent *he*. It is in the nominative case, subject of the verb *watcheth*.

1. "To the battlements!" cried De Bracy, "and let us see what these knaves do without."
2. "And that was what I was about to tell you," said the monk.
3. He will speak to one who hath never refused to meet a foe.
4. Ivanhoe expressed great repugnance to this plan, which he grounded on unwillingness to give further trouble.
5. I see how easy it is for the tongue to betray what the heart would conceal.
6. Thou art preserved for some marvel which thine arm shall work before this people.
7. It was only the cold question of Ivanhoe, "Is it you, gentle maiden?" which recalled her to herself.
8. They both ascended to the battlements to do all that skill could dictate.
9. He shall grant thee whatever thou dost list.
10. The knaves shall find with whom they have to do this day.
11. Is this the book you recommended to me?
12. They brought such specimens as they could find.

## CHAPTER VIII

### THE ADJECTIVE

#### Classes of Adjectives

**82. Adjectives describe or limit nouns.** There are therefore two classes, descriptive and limiting adjectives.

**83. Descriptive adjectives** express some quality or property of the noun to which they belong ; as, *yellow* peaches ; *soft* cloth ; *gray* dawn ; *sweet* cider ; *beautiful* day.

**84. Limiting adjectives** limit or define the meaning of the noun to which they belong, without expressing quality. There are three kinds of limiting adjectives : numerals, pronominals, and the articles.

**85. Numeral adjectives** limit the noun by expressing the number ; as,

*ten* men ; *first* letter ; *double* portion.

1. There are *cardinal numerals* ; as, one, fifty, hundred, million,

2. *ordinal numerals* ; as, first, tenth, fiftieth,

3. and *multiplicative numerals* ; as, double, triple, tenfold.

**86. Pronominal adjectives** are limiting words which either accompany a noun or limit the noun understood ; as,

*All* men are born equal ; *few* die ; *none* resign ; *several* came ; *many* sent regrets.

*Few* is equivalent to *few men* ; *several* to *several persons*, etc.

Many pronouns become adjectives when the noun is expressed, as when you say *these men* for *these*.

There are five classes of pronominal adjectives :

1. *Distributives* ; as, each, every, either, neither. Of these, *each*, *either*, *neither* may be used alone as pronouns ; *every* is used only as an adjective.

2. *Demonstratives* ; as, this, that, these, those, yon, yonder. See § 72 for the demonstrative pronoun.

3. *Possessives* ; as, my, mine, thy, thine, our, ours, your, yours, their, theirs, his, her, hers, its, whose.

4. *Interrogatives* ; as, *which* man ? *what* book ?

5. *Indefinites* ; as, no, none, some, several, many, much, all, little, certain, divers, enough.

*Such* and *other* have a comparative sense ; *each other* and *one another* have a reciprocal sense.

87. The article<sup>1</sup> is a limiting word used in close connection with nouns. There are two articles, *an* or *a*, and *the*.

*An* or *a* is called the *indefinite article* ; *the* is called the *definite article*.

*An* is used before words beginning with a vowel or *h* silent ; as, *an* ox ; *an* honor.

*A* is used before words beginning with a consonant and also before words beginning with a vowel pronounced like *y* or *w* ; as, *a* hat ; *a* man ; *a* useful art ; *a* European ; such *a* one ; *a* usurer.

<sup>1</sup> The article is sometimes classed as a separate part of speech, but is here included under the adjective.

*An* or *a* shows that an object is merely one of a class ; as, *a* tree, *an* oyster.

*The* shows that an object is distinct from others of the same class, a particular object ; as, *the* tree, *the* oyster.

88. When an adjective is formed from a proper noun, as, *English*, *Polish*, *Homeric*, it should be written with a capital initial letter. This is called a proper adjective.

### Comparison of Adjectives

89. Almost all descriptive adjectives admit of comparison ; that is, the quality, as *soft*, *sweet*, *beautiful*, may vary in intensity.

When you say,

(1) The gas jet gives a *bright* light,  
you imply that the quality of brightness belongs to gas-light. When you say,

(2) The electric arc gives *brighter* light than gas,  
you say that of two lights, electric and gas, the electric is brighter, the quality of brightness is more intense. And when you say,

(3) The sun gives the *brightest* light,  
you assert that, of all lights compared or known, the sun's light is brightest, its quality of brightness is most intense.

You have therefore three degrees of intensity of light, called *bright*, *brighter*, *brightest*. That is, there are three degrees of comparison: positive, comparative, and superlative.

The **positive degree** expresses a quality without comparison. It is the simplest form of the adjective ; as, long, high, small.

The **comparative degree** expresses a higher or lower degree of the quality. It is usually formed by adding *-er* to the positive degree ; as, longer.

The **superlative degree** expresses the highest or lowest degree of the quality. It is usually formed by adding *-est* to the positive degree ; as, longest.

When only two persons or things are compared, the comparative degree is used ; when one person or thing is compared with two or more persons or things, the superlative is used ; as,

1. James is *taller* than Charles.

2. James is the *tallest* of six brothers.

90. Most adjectives of one syllable and a few of two syllables form the comparative regularly with *-er* and *-est* ; as,

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
bright	brighter	brightest
long	longer	longest
able	abler	ablest

91. Many adjectives of two or more syllables form the comparative regularly by using *more* or *less* before the positive form ; and the superlative by using *most* or *least* before the positive form.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
beautiful	more beautiful	most beautiful
distant	more distant	most distant
intelligent	more intelligent	most intelligent

92. Some adjectives have irregular comparison. No rule applies to these, and each one must be learned separately.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
good	better	best
bad, evil, or ill,	worse	worst
little	less	least
much or many	more	most
far	farther, further	farthest, furthest
near	nearer	nearest, next
late	later, latter	latest, last
old	older, elder	oldest, eldest
fore	former	foremost, first
well	better	(well)
(in, preposition)	inner	innermost
hind	hinder	hindmost
(out, adverb)	outer, utter	outmost, utmost
(up, preposition)	upper	uppermost
(below, preposition)	nether	nethermost
top		topmost

The distinctions in meaning between *farther* and *further*, *nearest* and *next*, *later* and *latter*, *latest* and *last*, *outer* and *utter*, *outmost* and *utmost*, should be learned from the dictionary.

93. Adjectives like *equal*, *dead*, *double*, *present*, *yearly*, do not admit of comparison because they denote an absolute quality. This is true of all adjectives expressing form, as *square*; color, as *red*; material, as *golden*; time, as *present*; number, as *two*.

94. Other expressions may be used to denote comparison.



1. The positive degree is expressed by the suffixes *-ish* and *-like* and by the words *rather* and *somewhat*; as, *sweetish*, *roundlike*, *rather hot*, *somewhat hard*. These expressions are used to indicate indefiniteness of quality, as, for example, when the degree of temperature is less than cold but not decisively hot; or when a substance is too hard to be called soft.

2. A high degree is expressed by the use of intensive adverbs, as, *very*, *exceedingly*, *surpassingly*, *extraordinarily*. In these expressions it is implied that the quality surpasses most or all other cases known; as, *exceedingly warm*.

95. Care should be taken that the adjective is not used as an adverb after certain verbs. You should always say :

1. James looks *well*. [not James looks *good*.]
2. Madam Homer sings *sweetly*. [not Madam Homer sings *sweet*.]
3. You spoke *finely*. [not You spoke *fine*.]
4. I feel very *well*. [not I feel very *good*.]

### EXERCISE 15

Parse all adjectives in the following sentences :

MODEL : In parsing adjectives, give the class and the degree of comparison, and name the noun which the adjective modifies.

1. A large red house stands by the murmuring brook.
2. These men have brought much wealth into their adopted country.

3. Wild winds and heavy seas belabored our vessel every day.
4. The barbarians were cruel and bloodthirsty.
5. More deserters from the army were caught after the terrible battle.
6. The fruit tastes sweet, but it is a sickening sweet.

## CHAPTER IX

### THE VERB: CLASSES AND VOICE

#### Classes of Verbs

96. A verb is a word that declares something about the subject of the sentence. There are two classes of verbs, divided according to meaning: transitive or incomplete verbs, and intransitive or complete verbs.

97. Some verbs are incomplete in meaning unless they have an object in which the action is said to end. When you say,

- (1) The soldiers await orders ;
- (2) The train carries passengers ;

the verbs *await* and *carries* are incomplete in meaning until the objects *orders* and *passengers* are supplied. This completing object is known as the object complement. Such verbs are called transitive (Latin *transire*, to pass over) or incomplete.

A transitive or incomplete verb requires an object to complete its meaning. It cannot stand alone, without an object, as the predicate of a sentence.

98. Some verbs of themselves express the complete action asserted of the subject. When you say,

- (1) The train stands ;
- (2) The woman weeps ;

the verbs *stands* and *weeps* completely express that which is asserted of the respective subjects, *train* and *woman*. Such verbs are called intransitive or complete.

An intransitive or complete verb requires no object to complete its meaning. It can stand alone, without an object, as the predicate of a sentence.

99. The copulatives are incomplete verbs, requiring a predicate instead of an object complement. The verb *is* is called *the copula* because it joins the subject to a predicate noun or to a predicate adjective; as,

1. John is strong.
2. He is a man.

A few other verbs are used in a similar way and are called copulative verbs. For instance, when you say,

- (1) The soldier *looks* brave;
- (2) The man *appears* a gentleman;

the verbs are incomplete until the complements *brave* and *gentleman* are added.

The copulative verbs, *become*, *seem*, *appear*, *feel*, *taste*, *smell*, *look*, etc., require a predicate noun or adjective to complete their meaning. They cannot stand alone, without a predicate complement, as the predicate of a sentence.

100. Many verbs may be transitive or incomplete in one use, and intransitive or complete in another. A difference in meaning accompanies the change in use.

*Transitive or incomplete**Intransitive or complete*

- |                                     |                                   |
|-------------------------------------|-----------------------------------|
| 1. He <i>runs</i> a train.          | 1. The train <i>runs</i> .        |
| 2. Boys <i>fly</i> their kites.     | 2. Birds <i>fly</i> .             |
| 3. The boys <i>roll</i> hoops.      | 3. The balls <i>roll</i> .        |
| 4. The gardener <i>grows</i> trees. | 4. The tree <i>grows</i> .        |
| 5. Then they <i>appeared</i> men.   | 5. Then the men <i>appeared</i> . |

101. Some apparently complete verbs take an object complement which has a meaning kindred or *cognate* to the meaning of the verb ; as,

1. The boy *runs* a race.
2. She *sings* a song.

Here belong also the expressions where the object complement has become absorbed in the copula or is used as a verb ; as,

- |                                   |                              |
|-----------------------------------|------------------------------|
| 1. She <i>masquerades</i> it from | She is a masquerader.        |
| 2. He <i>lords</i> it             | “ He is lord.                |
| 3. He <i>captains</i> the team    | “ He is captain of the team. |
| 4. She <i>queens</i> it           | “ She is queen.              |

## EXERCISE 16

1. Classify the following verbs as transitive or incomplete, intransitive or complete, and copulative.

2. Write sentences illustrating the use of each verb.

- Set, lay, await, render, sell, aid, sleep, find, feel, keep, send, leave, seem, hunt, learn, come, flee, see, hear, smell, show, gather, blow, call.

## Voice of Verbs

102. Voice is the property of the verb which shows whether the subject acts or suffers the action of the verb. There are therefore two voices, the

active voice which shows that the subject is acting ; and the passive voice (Latin *passus*, suffer) which shows that the subject receives or suffers the action expressed by the verb.

103. The transitive or incomplete verb must always be followed by the object which suffers the action asserted of the subject. When you say,

The boy hurts the dog,

the subject *boy* is an agent ; the verb *hurts* asserts an action of the subject or agent ; and the object complement *dog* suffers the action performed by the agent. These three ideas, *agent*, *action*, *sufferer*, are always present with the transitive or incomplete verb. When the ideas are in this order, (1) subject (or agent), (2) verb (or action), (3) object (or sufferer), the verb is said to be *active voice*.

104. The order of the thought may be reversed. When you say,

The dog was hurt by the boy,

you have the same ideas as before, and the thought expressed by the sentence remains the same, but the word order has changed. The sufferer has become the subject and the agent is expressed by the phrase *by the boy*. In this order, (1) subject (or sufferer), (2) verb (or action), (3) agent, the verb is said to be *passive voice*.

105. Voice is therefore a matter of thought order and *applies to transitive or incomplete verbs only*. The intransitive or complete verb never has an object

complement naming the sufferer of the action. Its subject always names the agent, never the sufferer.

106. To form the passive voice of any verb, its past participle (§ 132 : 2) is used with the various forms of the verb *be*. This is the *passive verb phrase*; as,

*Active*

*Passive*

- |                                       |                                                    |
|---------------------------------------|----------------------------------------------------|
| 1. I <i>carry</i> books.              | 1. Books <i>are carried</i> by me.                 |
| 2. I asked him <i>to carry</i> books. | 2. I asked that the book <i>be carried</i> by him. |
| 3. I <i>have carried</i> books.       | 3. Books <i>have been carried</i> by me.           |

107. A few intransitive or complete verbs may form a close union with a preposition and become transitive or incomplete; as,

1. We *talked about* novels.
2. She *laughed at* his picture.

In these sentences the preposition belongs in each case with the verb rather than with the noun. The noun is an object complement and may become the subject of the verb in the passive; that is, you may say,

1. Novels *were talked about*.
2. His picture *was laughed at*.

### EXERCISE 17

In the following sentences tell whether the verb is active or passive; and where possible, give also the form of the voice not used here:

1. They also serve who only stand and wait.
2. The next train will leave at noon.

3. Do you serve soup every day?
4. Who wrote *The Lady of the Lake*?
5. Truth crushed to earth shall rise again.
6. Who would be free, himself must strike the blow.
7. The child was well cared for by his nurse.
8. He must have suffered intensely since his leg was broken.
9. Learn to listen well. It will offset your lack of words.
10. She gave me of the tree, and I did eat.
11. The day is cold and dark and dreary,  
It rains and the wind is never weary.
12. The players hurled themselves against the opposing line.
13. A large estate was left to charity.
14. "Fire!" shouted the captain when he saw the flag.
15. Do you understand what you read?
16. The students displayed their lack of good breeding by the  
manner in which they stared at us.
17. I shall call an officer and have him attend you.
18. It will be necessary to attend to the mail first.
19. Sir Launfal awoke as from a swoon.
20. As Sir Launfal mused with a downcast face,  
A light shone round about the place.



Aug II

## CHAPTER X

### THE VERB : PERSON, NUMBER, AND TENSE

#### Person and Number of Verbs

108. The verb, like the noun and pronoun, has two numbers, the singular and the plural; and three persons, the first, the second, and the third.

The person and number of the verb are indicated by personal endings in the second and third person of the present tense, and also in the second person of the past tense.

#### PERSONAL ENDINGS

##### PRESENT TENSE

<i>Singular</i>	<i>Endings</i>	<i>Plural</i>	<i>Endings</i>
1. I play	—	We play	—
2. Thou playest	-est	You play	—
3. He plays	-s	They play	—

##### PAST TENSE

1. I played	—	We played	—
2. Thou playedst	-est or st	You played	—
3. He played	—	They played	—

In all cases where there is no ending, the person and number of the verb are indicated by the person and number of the subject.

109. The verb must agree with its subject in person and number. The change in person and number

in the verb is due to change of meaning in the subject and does not affect the meaning of the verb.

1. When the subject of the verb is a relative pronoun, the verb agrees in person and number with this pronoun and, through it, with the antecedent noun ; as,

He is one of seventy *men who are* surveying the road. [You should not say, "one of seventy who *is*" etc.]

2. The indefinite pronouns *each, one, none, neither*, require a singular verb ; as,

None *knows* him but to speak well of him. (Do not say, "none *know* him.")

3. A collective (§ 76) noun denoting plurality requires a plural verb ; as,

The committee *are* united in their opinion.

But when the collective noun names persons or things as a unit, it requires a singular verb ; as,

The committee *holds* its meetings in the morning.

4. A compound subject connected by *and* requires a plural verb ; as,

His hat and coat *were* brought.

But a compound subject consisting of singular nouns connected by *or* or *nor*, requires a singular verb ; as,

Neither reward nor punishment *makes* him industrious.

### EXERCISE 18

Indicate the verb with correct person and number in the following sentences :

1. The electoral college (*is, are*) the electors of the President.
2. All ye like sheep (*has, have*) gone astray.

3. Neither women nor children (~~were~~, was) admitted.
4. News (~~are~~, ~~is~~) scarce on Monday morning.
5. A large number of men (~~are~~, ~~is~~) idle.
6. None (~~remains~~, remain) to tell the story of the disaster.
7. Each member of the club (~~have~~, ~~has~~) a vote.
8. Only one of the men who (~~were~~, was) captured (~~is~~, are) guilty.
9. Neither William nor James (~~are~~, ~~is~~) free from blame.
10. Our club (~~intends~~, intend) to attend in a body.
11. The squad of eleven men (~~is~~, are) loyal to its leader.
12. None of his friends (~~accompanies~~, accompany) him, but one of his enemies (~~follows~~, follow) him everywhere.
13. Every one that (~~see~~, ~~sees~~)<sup>see</sup> him (~~love~~, loves) him.
14. The phenomena of a volcano in action (~~terrify~~, terrifies) the stoutest heart.
15. The teacher wants to know whether you (~~were~~, was) present this morning.
16. Does he ask this of me who (~~is~~, am) his friend?

### Tense of Verbs

110. Tense is a modification of the verb form to show difference of time in the action. There are six divisions of time or six tenses: present, past, future, perfect, pluperfect, future perfect.

111. The present tense denotes that the action is taking place now. It is the simplest form of the verb without inflectional endings; as,

*I write. I see.*

112. The past tense denotes that the action took place in past time. It is formed in two ways, according as the verb is regular or irregular.

1. The *regular verb* forms the past tense by adding *-ed*, *-d*, or *-t* to the present tense ; as,

walk, walked

bereave, bereaved

play, played

sleep, slept

2. The *irregular verb* forms the past tense by changing the stem vowel of the present tense without adding an ending ; as,

write, wrote

come, came

speak, spoke

run, ran

113. The *future tense* denotes that the action will take place at some future time. It is formed by using the auxiliary verb *shall* or *will* with the simplest form of the verb ; as,

I *shall play*

We *shall play*

You *will play*

You *will play*

He *will play*

They *will play*

114. The *perfect tense* denotes that the action is complete at the time of writing or speaking. It is formed by using *have* (*has*) with the past participle (§ 132 : 2) of the verb ; as,

I *have played*

We *have played*

You *have played*

You *have played*

He *has played*

They *have played*

115. The *pluperfect tense* denotes that the action was completed in past time. It is formed by using *had* with the past participle of the verb ; as,

I *had played*

We *had played*

You *had played*

You *had played*

He *had played*

They *had played*

116. The future perfect tense denotes that the action will be completed at some future time. It is formed by using the auxiliary verbs *shall* or *will* with the perfect tense of the verb; as,

<i>I shall have played</i>	<i>We shall have played</i>
<i>You will have played</i>	<i>You will have played</i>
<i>He will have played</i>	<i>They will have played</i>

### EXERCISE 19

Give the tense, person, and number of every verb in the following sentences:

1. We shall find, either of us, enough Franks on whom to exercise both sword and lance.
2. From me he will have only favor.
3. The Panama Canal will have been completed before the close of the first quarter of the twentieth century.
4. Thomas Jefferson wrote the Declaration of Independence, which has become the charter of all our liberties.
5. We had been invited to meet his guests.
6. They who seek wealth become selfish in the search.
7. I know thee who thou art.
8. Art thou he whom we expect or look we for another?
9. Shall you have a friend with you?
10. He fixed his eyes upon me who was his friend.
11. You are the only man that can accomplish it.
12. Silver and gold have I none.
13. Slowly and sadly we laid him down.
14. We shall have had enough before he gets through.
15. And what is so rare as a day in June?

Then, if ever, come perfect days.

## CHAPTER XI

### THE VERB: INDICATIVE MODE

117. **Mode** (Latin *modus*, manner) is that property of verbs which shows the manner of the declaration made by the verb. There are three modes: the indicative, the imperative, and the subjunctive.

118. The indicative mode declares a fact or asks a question of fact; as,

(1) North America is in the western hemisphere.

(2) Were you in school yesterday?

The indicative mode has forms in all numbers, persons, tenses, and voices.

#### 1. CONJUGATION OF THE COPULA *BE* IN THE INDICATIVE

PRESENT TENSE		PAST TENSE	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I am	We are	I was	We were
You are	You are	You were	You were
(Thou art)	(Ye are)	(Thou wert)	(Ye were)
He is	They are	He was	They were
FUTURE TENSE		PERFECT TENSE	
I shall be	We shall be	I have been	We have been
You will be	You will be	You have been	You have been
(Thou wilt be)	(Ye will be)	(Thou hast been)	(Ye have been)
He will be	They will be	He has been	They have been

PLUPERFECT TENSE		FUTURE PERFECT TENSE	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I had been	We had been	I shall have been	We shall have been
You had been	You had been	You will have been.	You will have been.
(Thou hadst been)	(Ye had been)	(Thou wilt have been)	(Ye will have been)
He had been	They had been	He will have been	They will have been

NOTE. The second person singular forms with *thou* and the second person plural with *ye*, are used only in prayers and in poetry. The more usual forms with *you* will be given below in the tables of conjugations.

## 2. CONJUGATION OF THE REGULAR VERB PRAISE IN THE INDICATIVE

PRESENT TENSE			
<i>Active Voice</i>		<i>Passive Voice</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I praise	We praise	I am praised	We are praised
You praise	You praise	You are praised	You are praised
He praises	They praise	He is praised	They are praised
PAST TENSE			
I praised	We praised	I was praised	We were praised
You praised	You praised	You were praised	You were praised
He praised	They praised	He was praised	They were praised
FUTURE TENSE			
<i>Singular</i>		<i>Plural</i>	
I shall praise		We shall praise	
You will praise		You will praise	
He will praise		They will praise	
		I shall be praised	
		You will be praised	
		He will be praised	
		We shall be praised	
		You will be praised	
		They will be praised	

PERFECT TENSE	
<i>Active</i>	<i>Passive</i>
	<i>Singular</i>
I have praised	I have been praised
You have praised	You have been praised
He has praised	He has been praised
	<i>Plural</i>
We have praised	We have been praised
You have praised	You have been praised
They have praised	They have been praised

PLUPERFECT TENSE	
	<i>Singular</i>
I had praised	I had been praised
You had praised	You had been praised
He had praised	He had been praised
	<i>Plural</i>
We had praised	We had been praised
You had praised	You had been praised
They had praised	They had been praised

FUTURE PERFECT TENSE	
	<i>Singular</i>
I shall have praised	I shall have been praised
You will have praised	You will have been praised
He will have praised	He will have been praised
	<i>Plural</i>
We shall have praised	We shall have been praised
You will have praised	You will have been praised
They will have praised	They will have been praised

### 3. CONJUGATION OF THE IRREGULAR VERB *SEE* IN THE INDICATIVE

PRESENT TENSE	
<i>Active</i>	<i>Passive</i>
<i>Singular</i>	<i>Singular</i>
I see	I am seen
You see	You are seen
He sees	He is seen
<i>Plural</i>	<i>Plural</i>
We see	We are seen
You see	You are seen
They see	They are seen



## PAST TENSE

<i>Active</i>		<i>Passive</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I saw	We saw	I was seen	We were seen
You saw	You saw	You were seen	You were seen
He saw	They saw	He was seen	They were seen

## FUTURE TENSE

I shall see	We shall see	I shall be seen	We shall be seen
You will see	You will see	You will be seen	You will be seen
He will see	They will see	He will be seen	They will be seen

## PERFECT TENSE

<i>Singular</i>	
I have seen	I have been seen
You have seen	You have been seen
He has seen	He has been seen
<i>Plural</i>	
We have seen	We have been seen
You have seen	You have been seen
They have seen	They have been seen

## PLUPERFECT TENSE

<i>Singular</i>	
I had seen	I had been seen
You had seen	You had been seen
He had seen	He had been seen
<i>Plural</i>	
We had seen	We had been seen
You had seen	You had been seen
They had seen	They had been seen

## FUTURE PERFECT TENSE

<i>Singular</i>	
I shall have seen	I shall have been seen
You will have seen	You will have been seen
He will have seen	He will have been seen
<i>Plural</i>	
We shall have seen	We shall have been seen
You will have seen	You will have been seen
They will have seen	They will have been seen

119. From these conjugations you will see that all the forms of the verb rest upon three fundamental forms. These three forms are :

1. The present, indicative, first person, singular.
2. The past, indicative, first person, singular.
3. The past participle. (§§ 133, 134.)

These three forms are called the principal parts of the verb. The principal parts of the verbs conjugated above are as follows

am	was	been
praise	praised	praised
see	saw	seen

From these principal parts you can derive any voice, mode, tense, person, or number of the verb. It is therefore important to know these principal parts of all the verbs in your vocabulary.

### EXERCISE 20

Conjugate the following verbs in the indicative, active and passive :

work, worked, worked	lay, laid, laid
lie, lay, lain	leave, left, left
let, let, let	go, went, gone
learn, learned, learned	teach, taught, taught
heat, heated, heated	eat, ate, eaten
come, came, come	get, got, got or gotten
sit, sat, sat	set, set, set

## CHAPTER XII

### THE VERB: THE IMPERATIVE AND SUBJUNCTIVE

#### The Imperative Mode

120. The imperative mode expresses a command, entreaty, or request; as,

- (1) *Go* home.
- (2) Please *drop* the letter in the box.
- (3) *Judge* not that ye be not judged.

Commands or prohibitions are expressed with "please," "I beg you," and similar expressions, to add courtesy or to soften the command.

The imperative has forms in both the active and the passive voice and in both numbers, but has only one person, the second, and only one tense, the present. It regularly refers to future time. The action is conceived as beginning in the present and continuing into the future.

#### 1. CONJUGATION OF THE COPULA *BE* IN THE IMPERATIVE

##### PRESENT TENSE

<i>Singular</i>	<i>Plural</i>
1. —	1. —
2. Be (be thou)	2. Be (be ye)
3. —	3. —

## 2. CONJUGATION OF THE REGULAR VERB *PRAISE* IN THE IMPERATIVE

<i>Active</i>		<i>Passive</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. —	1. —	1. —	1. —
2. Praise (Praise thou)	2. Praise (Praise ye)	2. Be praised (Be thou praised)	2. Be praised (Be ye praised)
3. —	3. —	3. —	3. —

## 3. CONJUGATION OF THE IRREGULAR VERB *SEE* IN THE IMPERATIVE

<i>Active</i>		<i>Passive</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. —	1. —	1. —	1. —
2. See (See thou)	2. See (See ye)	2. Be seen (Be thou seen)	2. Be seen (Be ye seen)
3. —	3. —	3. —	3. —

### The Subjunctive Mode

121. The subjunctive mode declares the action as a condition, concession, wish, or doubt; as,

- (1) *If God be for us, who can be against us?*
- (2) *Though He slay me, yet will I honor Him.*
- (3) *Would that he might find him.*
- (4) *Should you meet him, give him my message.*

You will observe that each statement above is qualified and uncertain. The subjunctive is the mode of doubt and uncertainty. It has forms in all voices, numbers, and persons, but lacks the future tense.

## 1. CONJUGATION OF THE COPULA *BE* IN THE SUBJUNCTIVE

PRESENT TENSE		PAST TENSE	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
If I be	If we be	If I were	If we were
If you be	If you be	If you were	If you were
(If thou be)		(If thou wert)	
If he be	If they be	If he were	If they were

PERFECT TENSE	
<i>Singular</i>	<i>Plural</i>
If I have been	If we have been
If you have been	If you have been
(If thou have been)	
If he have been	If they have been

PLUPERFECT TENSE	
If I had been	If we had been
If you had been	If you had been
(If thou hadst been)	
If he had been	If they had been

## 2. CONJUGATION OF THE REGULAR VERB *PRAISE* IN THE SUBJUNCTIVE

PRESENT TENSE	
<i>Active</i>	<i>Passive</i>
	<i>Singular</i>
If I praise	If I be praised
If you praise	If you be praised
If he praise	If he be praised
	<i>Plural</i>
If we praise	If we be praised
If you praise	If you be praised
If they praise	If they be praised
PAST TENSE	
	<i>Singular</i>
If I praised	If I were praised
If you praised	If you were praised
If he praised	If he were praised

<i>Active</i>		<i>Passive</i>
<i>Plural</i>		
If we praised		If we were praised
If you praised		If you were praised
If they praised		If they were praised
<b>PERFECT TENSE</b>		
<i>Singular</i>		
If I have praised		If I have been praised
If you have praised		If you have been praised
If he have praised		If he have been praised
<i>Plural</i>		
If we have praised		If we have been praised
If you have praised		If you have been praised
If they have praised		If they have been praised

<b>PLUPERFECT TENSE</b>		
<i>Singular</i>		
If I had praised		If I had been praised
If you had praised		If you had been praised
If he had praised		If he had been praised
<i>Plural</i>		
If we had praised		If we had been praised
If you had praised		If you had been praised
If they had praised		If they had been praised

### 3. CONJUGATION OF THE IRREGULAR VERB *SEE* IN THE SUBJUNCTIVE

<b>PRESENT TENSE</b>			
<i>Active</i>		<i>Passive</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
If I see	If we see	If I be seen	If we be seen
If you see	If you see	If you be seen	If you be seen
If he see	If they see	If he be seen	If they be seen
<b>PAST TENSE</b>			
If I saw	If we saw	If I were seen	If we were seen
If you saw	If you saw	If you were seen	If you were seen
If he saw	If they saw	If he were seen	If they were seen

## PERFECT TENSE

*Active**Passive**Singular*

If I have seen  
 If you have seen  
 If he have seen

If I have been seen  
 If you have been seen  
 If he have been seen

*Plural*

If we have seen  
 If you have seen  
 If they have seen

If we have been seen  
 If you have been seen  
 If they have been seen

## PLUPERFECT TENSE

*Singular*

If I had seen  
 If you had seen  
 If he had seen

If I had been seen  
 If you had been seen  
 If they had been seen

*Plural*

If we had seen  
 If you had seen  
 If they had seen

If we had been seen  
 If you had been seen  
 If he had been seen

## EXERCISE 21

Conjugate the following verbs in the subjunctive, active and passive :

— come, came, come  
 close, closed, closed  
 hear, heard, heard  
 bring, brought, brought  
 — buy, bought, bought  
 send, sent, sent  
 lay, laid, laid  
 — lie, lay, lain

heat, heated, heated  
 eat, ate, eaten  
 play, played, played  
 — run, ran, run  
 go, went, gone  
 sit, sat, sat  
 set, set, set

## CHAPTER XIII

### THE VERB: SYNTAX

122. The indicative mode is now often used in prose where the subjunctive was formerly used. The old distinctions in form between these two modes have largely disappeared in modern English. The subjunctive active still has distinct forms for the second and third persons singular of the present and perfect tenses; and the passive uses the subjunctive forms of the copula. In all other forms the subjunctive is like the indicative.

123. The use of the subjunctive in independent clauses of **wishing** is illustrated in the following:

1. Peace *be* with you.
2. Heaven *forefend*.
3. *May* you always *be* happy.
4. *Would* I too *were* at home!

Wish may also be expressed by a subordinate clause with *that* and the subjunctive; as,

O *that* our voyage *were* over!

The principal statement "I wish" is regularly omitted.

124. Exhortations are regularly expressed by the imperative of *let* followed by the infinitive; as,

1. *Let* us *espouse* this cause.
2. *Let* us *devote* ourselves to humanity.



The subjunctive may be used in poetry or lofty language ; as,

1. *Espouse* we this cause.
2. *Devote* we ourselves to humanity.

**125. a. Conditions** are expressed by the indicative when no doubt is implied.

Present: If he is waiting, he is angry.

Past: If the train was late, he was in time.

Future: If you will explain the question, I shall understand it.

**b.** The subjunctive is used when the supposition is doubtful or contrary to fact.

1. A *doubtful condition* takes the present subjunctive with future signification ; as,

(1) *If he come*, you will see him.

(2) *If this prove to be the truth*, he will suffer for it.

2. The same condition may also be expressed with *should* and the subjunctive ; as,

*If he should come*, you would see him.

3. A condition contrary to present fact takes the past subjunctive ; as,

*If he were present*, you would not speak thus.

The supposition implies that he *is* not present.

4. A condition contrary to a past fact takes the pluperfect subjunctive ; as,

*If he had been present*, you would not have spoken thus.

The supposition implies that he *was* not present.

5. Condition may be expressed by the subjunctive without *if*, by having the verb precede the subject ; as,

- (1) *Were he present*, you would not speak thus.
- (2) *Had he been present*, you would not have spoken thus.
- (3) *Should he come*, you would see him.

126. The subjunctive mode is used after the subordinate conjunctions *that*, *lest*, *until*, etc., to express purpose ; as,

1. Judge not, *that* ye be not judged.
2. Let him be careful *lest* he fall.
3. We shall wait *until* the master come.

This use of the subjunctive is rare. The auxiliaries *may*, *might*, *should*, and *would* may be used instead ; as,

1. We did not judge, *that* we might not be judged.
2. Let him be careful *that* he may not fall.
3. He saw to it *that* all the relatives should be invited.

127. Concession is expressed by the subjunctive, if there is doubt as to the fact conceded ; as,

1. Though he *slay* me, yet will I honor him.
2. Though the fight *be* long, yet we shall not yield.

If the concession is given as a fact, the indicative is regularly used ; as,

3. Though the day was hot, yet we traveled far.
4. Though you are my friend, I must tell the truth.

128. There are a few idiomatic uses of the subjunctive. Observe the following sentences :

1. It *were better* that that man should never cross my threshold.
2. It *had been better* had that man never crossed my threshold.

3. I *had better* surrender than bring sorrow to so many.
4. He *had rather* surrender than fight like a man.
5. They *had sooner* pay the ransom than endure the suspense.
6. You *had better* avoid further trouble.

These uses of the subjunctive are colloquial but have much currency. The presence of the comparative words, *better*, *rather*, etc., indicate choice and therefore *would* is a better word for this construction ; as,

1. It would be better, etc.
2. It would have been better, etc.
3. I would better surrender, etc.
4. He would rather, etc.
5. They would sooner, etc.
6. You would better avoid, etc.

129. The subordinate conjunctions *if*, *as if*, *though*, *although*, *unless*, *lest*, *that*, *except*, *before*, etc., are regularly used to introduce the subjunctive, but they are not part of the verb form.

## EXERCISE 22

Parse each verb in the following sentences :

MODEL: Judge not, that ye be not judged.

*Judge* is a transitive or incomplete verb ; active voice, present tense, imperative mode. It is singular number, second person, to agree with the subject, *thou*, understood.

1. Then Heaven tries the earth if it be in tune.
2. If James had not spoken of the game, no one would have thought of it.
3. Would it not be better to call a meeting ?

4. Let us attend to the matter at once.
5. Even though he ran at top speed, he did not overtake us.
6. O that we had never met the General!
7. Be courageous; may the victory rest with you.
8. They took every precaution that no accident might happen.
9. Heaven's bolts consume them!
10. Would God I were but fit to offer it him!
11. He shook his clenched hand as if it grasped sword or battle-ax.
12. If it should rain, they would remain at home.
13. If music be the food of love, play on.
14. If you have tears, prepare to shed them now.
15. I could be well moved if I were as you.
16. Let me know some cause, lest I be laughed at when I tell them so.
17. Were there ten thousand men, yet would we defy them.
18. Brutus had rather be a villager than a Roman citizen under Cæsar.

## CHAPTER XIV

### THE VERBALS: THE PARTICIPLE

130. Some verb forms express action without declaring anything about a subject. When you say, "*reading* good books," "*to run* a mile," you express action without referring it to a subject. Such verb forms are called **verbals**. They never stand as the predicate of a sentence.

Verbals are classified as participles, gerunds, and infinitives.

131. An action word may be used to describe or limit a noun. When you say,

- (1) A *rolling* stone gathers no moss ;
- (2) Truth, *crushed* to earth, shall rise again ;

the words *rolling* and *crushed* express action. But instead of referring the action to a subject by saying,

- (1) The stone rolls ;
- (2) Truth is crushed ;

you use the words *rolling* and *crushed* merely to limit and describe the nouns *stone* and *truth*, as adjectives do. These verb forms partake of the nature of the verb in expressing action, and of the nature of the adjective in describing and limiting the noun. Because these words are part verb and part adjective, they are called **participles** (Latin *participium*, sharing).

A participle is a verb form which partakes of the nature of an adjective and expresses action without reference to a subject.

132. The English verb has three participles: the present participle, the past participle, and the perfect participle.

1. The present participle is formed by adding *-ing* to the simplest form of the verb; as,

praise, *praising* (see § 12, III, (2)); see, *seeing*.

2. The past participle of regular verbs is formed by adding *-d*, *-ed*, or *t* to the simplest form of the verb; as,

praise, *praised*; play, *played*; dwell, *dwelt*.

3. The past participle of the irregular verb is formed by changing the stem vowel of the simple verb, or by adding *-en* or *-n* to the stem, or both; as,

sit, *sat*; see, *seen*; eat, *eaten*; forget, *forgotten*; freeze, *frozen*.

There are many variations in forming the past participle. They must be carefully learned in order to secure correct speech. See § 166.

4. The perfect participle is formed by adding *having* to the past participle; as,

*praised, having praised*; *seen, having seen*.

### 133. THE PARTICIPLES FORMED FROM THE VERBS

#### PRAISE AND SEE

	<i>Active</i>	<i>Passive</i>
Present	praising	being praised
Past	praised	praised
Perfect	having praised	having been praised

	<i>Active</i>	<i>Passive</i>
Present	seeing	being seen
Past	seen	seen
Perfect	having seen	having been seen

134. The participle is used in verb phrases to form the perfect, pluperfect, and future perfect tenses of the active voice, and all the tenses of the passive voice. In these verb phrases the participle has no definite adjective signification, but unites with the other words of the phrase to form a pure verb.

135. The participle has the same uses as the adjective : attributive and predicate.

1. The *attributive* use of the participle approaches very closely to the pure adjective. It is a defining word and has little verb force. It never takes a noun complement, but may be qualified by an adverb ; as,

- (1) *Registered* mail is carried in special mail pouches.
- (2) The *burnt* child avoids the fire.
- (3) They flagged the rapidly *approaching* train.

2. In the *predicate* use, the participle modifies either the object or the subject of the verb. When it modifies the object, it follows such verbs as *see, hear, keep* ; as,

- (1) I heard you *singing* a solo.
- (2) His mother saw him *elevated* to the throne.
- (3) We watched the army *marching* up the road.

This use of the participle should be compared with the infinitive after verbs of commanding, etc. Compare (3) with

He *ordered* the army *to march* up the road.

When the participle stands in the predicate but is a modifier of the subject, it expresses the manner, cause, or circumstance of the action expressed by the predicate; as,

- (4) The poor man went away *smiling*.
- (5) The poet sat quietly *meditating* upon the scenery.
- (6) His mother came home *elated* by the news.

3. In long sentences the participial phrase is set off by commas; this is sometimes called the *appositive* use of the participle; as,

His mother, greatly elated by the news of her son's success, came home immediately after the result had been announced.

136. The participle is used as a pure adverb, modifying an adjective; as, *burning* hot; *dripping* wet; *raving* mad.

137. 1. The participle is frequently used incorrectly (§ 69, note) without any grammatical connection with the rest of the sentence; as,

- (1) [Meeting them on the street, they took me home in their automobile.]
- (2) [Speaking for the men, they are opposed to your proposition.]

This is known as the *hanging participle* and should be carefully avoided. It is better to use a clause in place of the participial phrase; as,

- (1) When I met them on the street, they took me home in their automobile.
- (2) If I may speak for the men, they are opposed to your proposition.



2. The participle may be used with a noun (§ 69) in the nominative absolute ; as,

(1) The fire being out, the firemen retired.

(2) The storm having subsided, the boats left the harbor.

This use has the sanction of good writers, but a clause will usually make the sentence more coherent, and is preferable to the absolute construction ; as,

Since the fire was out, the firemen retired.

138. A participle may have all the modifiers of the verb ; it may take a noun complement, adjective complement, adverbial phrase or word, substantive clause, etc.

### EXERCISE 23

Parse each participle in the following sentences :

MODEL : We heard them singing college songs.

*Singing* is a present, active, participle ; it is used as an adjective to modify the pronoun *them*. As a verb, it takes the direct object, *college songs*.

1. There was a crown offered him ; and being offered him, he put it by with the back of his hand.
2. The rising generation is taller than the present.
3. The soldiers saw him fallen ; and having seen, they feared for their safety ; and fearing, they fled.
4. We found him standing at the gate.
5. We sat till late watching the fire on the hearth.
6. The children marched out singing " America."
7. A howling storm, blowing directly over the harbor, made the anchored vessels rock in the rolling sea.

8. It was a freezing cold night when we started.
9. His father being ill, all responsibility rests upon James.
10. You suddenly arose and walked about, musing and sighing.
11. I grant I am a woman, but withal a woman well reputed.
12. We heard him walking about in the dark.

## CHAPTER XV

### THE INFINITIVE

**139.** Another form of the verbal is the infinitive. It is formed by using the particle *to* with forms of the verb ; as, to praise, to have praised.

The infinitive differs from the verb in three respects :

1. It is not connected with any subject through person and number.

2. It has no variation of mode.

3. It has no distinctions of time except relative to the principal verb in its clause.

It is like the verb in that it can govern an object and take adverbial modifiers ; it is like the noun in that it serves as subject or complement of a verb.

**An infinitive is a verb form which partakes of the nature of a noun and expresses action without reference to a subject.**

**140.** There are two infinitives, the present infinitive and the perfect infinitive.

The **present active infinitive** is formed by joining the particle *to* to the simplest form of the verb ; as, to be, to praise.

The **perfect active infinitive** is formed by joining *to have* to the past participle of the verb ; as, to have been, to have praised.

The *passive* infinitives are formed by joining the infinitives of the verb *to be* to the past participle.

### THE INFINITIVES OF THE VERBS *BE*, *PRAISE*, *SEE*

Present	to be
Perfect	to have been

#### *Active*

Present	to praise	to see
Perfect	to have praised	to have seen

#### *Passive*

Present	to be praised	to be seen
Perfect	to have been praised	to have been seen

141. The infinitive is used as substantive; as adjective; in relation to verbs and adjectives; in independent phrases; in the clause; and to form pure verb phrases.

142. There are five uses of the infinitive as substantive.

1. The infinitive as substantive may be the subject of a sentence, and as such it always takes a singular verb; as,

- (1) *To serve your neighbor* is your high privilege.
- (2) *To seem* is easier than to be.

2. The infinitive as substantive is used as the predicate attribute or as complement with the copula or a copulative verb; as,

- (1) He appears *to be honest*.
- (2) His hope is *to win* a fortune.

The retained object (§ 66 : 2) with passive verbs may be an infinitive and as such is a predicate attribute or complement; as,

He was permitted *to keep the book*. (We permitted him to keep the book.) See 5 below for the infinitive as secondary object.

The infinitive may stand in the predicate in sentences beginning with *it is* or *was* ; as, It is a wise policy *to be honest*. Here the infinitive may be regarded either as subject or as in apposition with *it*.

3. The infinitive as substantive may be the object of a preposition ; as,

- (1) Nothing was left to us except *to surrender*.
- (2) We had tried every device but *to flatter* him.

4. The substantive infinitive is used to complete the meaning of a transitive or incomplete verb and is an object complement ; as,

- (1) We desire *to improve* these conditions.
- (2) The governor wishes *to see* you.

This use is sometimes called the *complementary infinitive*.

5. The substantive infinitive may stand with verbs which require a double object, either direct or indirect ; as,

- (1) We permitted him *to keep* the book.
- (2) My father asked me *to go*.

Here the pronoun *him* is the indirect object in close connection with *permitted* ; *me* is the direct object in close connection with *asked*. The infinitive is the secondary object. See 2 above for this infinitive as retained object.

143. The infinitive may be used as an adjective ; as,

1. My duty *to remain* became very clear.
2. The beggar asked for a coat *to wear*.

In these sentences the infinitive limits and describes the noun, stating the purpose for which the object or

idea named by the noun is intended, or naming the kind of object.

144. The infinitive stands in relation with an adjective to show in what respect the adjective is to apply; as,

1. The lieutenant is *competent to command* a regiment.
2. We are *ready to proceed*.

The adjectives *competent* and *ready* leave the statement indefinite until the infinitive is added to specify in what respect the lieutenant is competent; viz., *to command a regiment*; in what respect we are ready, viz., *to proceed*.

145. The infinitive stands in relation with verbs denoting effort, to name the purpose of the action expressed by the verb; as,

1. The man ran *to catch* the train.
2. We listened intently *to catch* every syllable.

146. The infinitive is used with verbs of *believing*, *commanding*, *perceiving*, *wishing*, and the like, in a clause in indirect discourse (see § 215); as,

1. The people believe *him to be honest*.
2. The general ordered *me to lead the assault*.
3. We expect *you to be our guest*.

In sentence (1) the belief is that "he is honest"; in (2) the order is that "I lead the assault"; in (3) the expectation is that "you will be our guest." In each case the direct statement was a complete thought. In each case something is asserted of the pronoun in the objective case. This is further demonstrated by the fact that the infinitive clause can be rendered by a *that*-clause; as,

1. The people believe *that he is honest*.
2. The general ordered *that I lead the assault*.
3. We expect *that you will be our guest*.

**147.** The infinitive is used parenthetically without any grammatical connection with the rest of the sentence ; as,

1. *To put it briefly*, he is a rascal.
2. We are, *to be sure*, exceedingly sorry.

*write out*

#### EXERCISE 24

**Write ten sentences illustrating the uses of the infinitive described in this chapter.**

## CHAPTER XVI

### THE INFINITIVE (*Cont.*); THE GERUND

148. In English the infinitive is losing its character as a verb form and is assuming more characteristics of a substantive. It was formerly treated as a mode, that is, as a pure verb. The form of the infinitive is still used in verb phrases with modal and tense auxiliaries to build up the mode and tense forms; as,

I shall *go*; I may *go*; I should *go*.

149. A few verbs as *bid*, *can*, *dare*, *may*, *let*, *make*, *seem*, *shall*, use the infinitive without the particle *to*; as,

1. The master bids me *tell* you.
2. He did not dare *repeat* the offense.

In a few cases the particle may be omitted or not, according to the speaker's choice; as,

3. There was nothing to do but (to) wait.

150. The particle *to* regularly precedes the infinitive and is inseparably connected with it.

NOTE. Some writers insert an adverb between *to* and the infinitive for the sake of emphasis; as,

I wish the reader *to* clearly *understand*.

This is known as the split infinitive. It will be found that another position of the adverb will answer much better.



151. The infinitive takes the usual modifiers of the verb, such as object complement, predicate complement, and adverbial modifier; as,

1. I invite you *to be my guest*.
2. He hopes *to win a fortune*.
3. The duke refused *to ride in the cab*.

### The Gerund

152. We have seen in Chapter XIV that the participle partakes of the nature of the verb and the adjective. The present participle in *-ing* is regularly used as a pure, attributive adjective; as, the *running* water, the *guiding* star.

This form in *-ing* is used also as a noun; as,

1. *Walking* was his daily recreation.
2. We teach the art of *reading*.
3. *Drinking* pure water is wholesome.

The verbals *walking*, *reading*, and *drinking* serve as nouns and are in this respect like the infinitive, while in form they are like the present participle.

When the verbal in *-ing* is used as a noun it is called a **gerund**.

The gerund may perform all the functions of a noun. It may be subject, complement, object of prepositions, take adjective modifiers, etc. It may at the same time perform the functions of a verb; for example, it may govern a direct object and be modified by an adverb or adverbial phrase. But it cannot serve as predicate of a sentence; that is, it cannot be connected with a subject by person and number.

153. When the gerund drops its verb functions, serving merely as a noun naming an action, but not expressing action, it becomes a verbal noun. It may be distinguished from the gerund by the fact that its modifiers are adjectives, while the gerund may take an object and may have adverbial modifiers.

#### *Gerunds*

- (1) *Reading* good books is instructive.
- (2) *Forgetting* the past is a virtue.
- (3) He said this *meaning* me.
- (4) The bishop spoke briefly in *blessing* the church.

#### *Verbal Nouns*

- (1) He gave a *reading* from Browning.
- (2) Our birth is a sleep and a *forgetting*.
- (3) You did not get my real *meaning*.
- (4) Let us have your *blessings*.

#### EXERCISE 25

Write (1) five sentences containing present participles ; (2) five sentences containing gerunds ; (3) five sentences containing verbal nouns ; (4) five sentences containing infinitives.

#### EXERCISE 26

Parse the infinitives, gerunds, and participles in the following sentences :

##### MODEL FOR THE INFINITIVE :

We desire *to improve* these conditions.

*To improve* is a present active infinitive ; it governs the direct object, *conditions*. It is used as a noun in the objective case, the object complement of the verb *desire*.

## MODEL FOR THE GERUND:

We teach the art of *reading* aloud.

*Reading* is a gerund; it is modified by the adverb *aloud*.

It is a noun in the objective case, object of the preposition *of*.

1. They sat all day to see great Pompey pass by.
2. Pray to the gods to stop the plague.
3. We hear life murmur, or see it glisten.
4. The organist lets his fingers wander as they list.
5. 'T is as easy now for the heart to be true  
As for the grass to be green or skies to be blue.
6. To be is better than to seem.
7. The family is in mourning.
8. Seeing is believing.
9. We had agreed on a plan to meet once each week.
10. You should not live to eat but live by eating.
11. To sum up, the negative has established two things.
12. Readiness for war is a poor way to secure peace.
13. Is earth too poor to give us something to live for?
14. We made him answer for the deed.
15. I told the messenger to leave the note for you. *double obj.*
16. I come to bury Cæsar, not to praise him.
17. I rather choose to wrong the dead, to wrong myself and  
you.
18. Cassius was said to have an itching palm.
19. I believe Brutus to be a noble Roman.
20. What is to be done but to confess all?

## CHAPTER XVII

### DEFECTIVE VERBS

**154.** The verbs *may, can, must, ought, shall, and will* are defective, lacking one or more of the principal parts.

<i>Present Indicative</i> <i>Active</i>	<i>Past Indicative</i> <i>Active</i>	<i>Past Participle</i>
<i>First Singular</i>	<i>First Singular</i>	
may	might	—
can	could	—
[mote]	must	—
[owe]	ought	—
shall	should	—
will	would	—

**155.** The defective verbs *may, can, shall, and will* are conjugated in two tenses only, the present and the past. *Must* has no change of form; and *ought* has the sacred form, *oughtest*.

**156.** *May* has two uses.

1. It is used in the indicative mode to express ability or permission, and is always followed by an infinitive without *to*; as,

Ability: A poor man *may* become President.

Permission: You *may* go to the concert.

2. It is used in the subjunctive to express doubt, wish, or purpose; as,

Doubt : It *may* be true, but I doubt it.

Wish : *May* your lot be cast in pleasant places.

O that you *might* have come to our rescue.

Purpose : We strive that we *may* win the prize.

157. *Can* is used in the indicative or the subjunctive, and expresses ability. It is always followed by an infinitive without *to* ; as,

Indicative : I *can* work. I *could* work.

Subjunctive : If I *could* find him, I should be happy.

*Could* is an irregular spelling, made in imitation of *should* and *would*. The *l* is not properly a part of the spelling.

158. *Must* is always followed by an infinitive without *to*. It is past tense in form, but is used as a present or future tense when followed by a present infinitive ; as a past tense when followed by the perfect infinitive ; as,

1. I *must be* about my father's business.

2. You *must have reached* the goal first.

159. *Ought* is always followed by an infinitive with *to*. Like *must*, it is past tense in form, but is used as a present, past, or future according to the tense of the infinitive which follows. It is used in the indicative mode only ; as,

(1) You *ought to honor* your country's flag.

(2) We *ought to have observed* the rule.

1. Since *ought* has no participle, it cannot form the perfect or pluperfect tense. It is therefore never correct to say "had ought," as, "You *had ought to go*."

2. *Should* may be used in place of *ought* to express duty or obligation. It is preferred with the perfect infinitive ; as,

We *should have* observed the rule.

160. *Shall* and *will* are used only as auxiliary verbs. They unite with the infinitives of any verb to form the future tense ; as,

Future:                I *shall* praise ; he *will* praise.

Future Perfect: I *shall* have praised ; he *will* have praised.

Though *should* is the past tense of *shall* and *would* is the past tense of *will*, the use of each auxiliary is distinctive and must be considered by itself as if each were an independent verb.

#### 161. The Uses of *shall* and *will*

1. *Simple future time* has  
*shall* in the first person,  
*will* in the second and third.

By simple future time is meant a statement about the future without any inference of threat, determination, or promise ; as,

I <i>shall</i> go	We <i>shall</i> go
You <i>will</i> go	You <i>will</i> go
He <i>will</i> go	They <i>will</i> go

2. The future expressing *threat* or *confident promise* has  
*will* in the first person,  
*shall* in the second and third persons.

I <i>will</i> go	We <i>will</i> go
You <i>shall</i> go	You <i>shall</i> go
He <i>shall</i> go	They <i>shall</i> go

## EXAMPLES :

I *will* fight it out if it costs all I have.

You *shall* not lord it over me.

They *shall* rue this day's work.

EXCEPTION 1: When *shall* of the first person is quoted so that the person changes from first to second or third, *shall* is retained with the second or third person ; as,

Direct Discourse :                      We *shall* play tennis to-morrow.

Indirect Discourse, 2d person : You say you *shall* play tennis to-morrow.

Indirect Discourse, 3d person : They say they *shall* play tennis to-morrow.

EXCEPTION 2: In *questions* of the second person, where the answers will be given in the first person and will denote simple future time, use *shall* ; as,

(1) *Shall* you see each other again ? We *shall*.

(2) *Shall* you permit the use of your name ? Yes, I *shall*.

EXCEPTION 3: *Will* is used in the second person to express a command if the authority of the speaker is unquestioned ; as,

(1) You *will* proceed to the army at once.

(2) You *will* report to the admiral.

162. *Should* has two uses, as principal verb meaning *ought* (§ 159 : 2), and as auxiliary verb.

a. *Should* expressing duty or obligation is used with any person and is followed by the infinitive. It is always in the indicative mode, and its tense depends on the tense of the infinitive which follows ; as,

(1) You *should* look before you leap.

(2) I *should* have observed the rules.

(3) They *should* have started earlier.

Here belong also such uses as,

Who *should* hail me but a policeman.

*b. Should* is used as an auxiliary verb, the past tense of *shall*.

1. *Should* is used in place of *shall* in quotations after a past tense ; as,

*Direct Discourse*

I *shall* remain.

You *shall* rue this day.

*Indirect Discourse*

He said he *should* remain.

He said you *should* rue this day.

In this use *should* is in the indicative mode.

2. *Should* is used in any person in the subjunctive mode to express condition, concession, purpose, etc. ; as,

(1) If we *should* go, the rest would remain.

(2) Even though they *should* discover us, they could not take us.

163. *Would* has two uses, as principal verb expressing habitual action, and as auxiliary verb.

*a. Would* as a principal verb is always followed by an infinitive, and is used in the indicative mode only. It expresses habitual or repeated action, or simple volition in past time, and is used with any person ; as,

(1) They *would* hail every craft that came into view.

(2) We *would* not accept his repeated propositions.

(3) You *would* always refuse.

*b. Would* is used as an auxiliary verb, the past tense of *will*.

1. *Would* is used in place of *will* in quotations after a past tense ; as,

*Direct Discourse*

You *will* find me at home.

I *will* fight to the bitter end.

*Indirect Discourse*

He said you *would* find him at home.

He said he *would* fight to the bitter end.



2. *Would* is used in any person in the subjunctive mode to express condition or wish ; as,

- (1) *Would* I were at home.
- (2) He *would* do it if he could.

### EXERCISE 27

Write the following sentences, using the correct form of the defective verbs :

1. He says the entire army (will, would) perish.
2. What Antony (shall, will) speak, I (shall, will) protest.
3. Although I (should, would) bestow all my wealth upon the poor, I (can, could) not relieve all the needy.
4. I (will, shall) go home, if you (will, shall) go too.
5. (Will, Shall) you be able to pay your debt next week ?
6. He studied day and night that he (may, might) pass the test.
7. You (shall, will) not undertake the task alone.
8. If you (should, would) be late we (should, would) patiently wait for you.
9. O that we (might, may) never again see our country at war !
10. He said he (will, would) come at daybreak.
11. When (shall, will) we have the pleasure of seeing you ?
12. (Will, Shall) you help me carry this table ?
13. He says they (shall, will) pay for their mischief.
14. (Will, Shall) you go skating to-morrow ?
15. I (should, would) like to see Niagara.

### EXERCISE 28

Parse every verb in the following sentences :

1. It shall advantage more than do us wrong.
2. He said he would speak to Brutus.
3. Shall you pay us a visit soon ?

4. Will you pay me promptly at the end of each month?
5. You shall not in your funeral speech blame us.
6. Another monarch would have doubled his guards after such a scene.
7. I should have known him better; I should have remembered how William deceived me.
8. Save life, if indeed life may yet be saved.
9. May my course be right, if it be but brief.
10. I would I had asked him touching the loss of my banner.
11. I will plant the standard on the walls of the fortress.
12. You will kindly omit all mention of that.
13. He would come if he were not held a prisoner.
14. Every time we passed an automobile, our horse would balk.

## CHAPTER XVIII

### THE PRINCIPAL PARTS OF VERBS

164. The principal parts of verbs are explained in § 119. By following the rules there given you can derive any form of a given verb. But the past tense and the past participle of irregular verbs vary so widely that each verb must be learned separately. The same is true of some regular verbs, because there is a growing tendency to spell the past tense and past participle of regular verbs phonetically. Many of these phonetic forms have already become fixed, and others are gaining currency (see § 13). Below are given the principal parts of all verbs whose forms are obscure or phonetic.

165. 1. The principal parts of a few regular verbs where the formation of the past tense and the past participle is easily apparent:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
praise	praised	praised
play	played	played
study	studied	studied

2. The principal parts of regular verbs where phonetic spelling has obscured the formation of the past tense and the past participle:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
bend	bent	bent
bereave	bereaved, bereft	bereaved, bereft
beseech	besought	besought

*Present Tense*

bleed  
 bless  
 breed  
 build  
 burn  
 buy  
 cast  
 cost  
 creep  
 curse  
 cut  
 deal  
 dream  
 dwell  
 feed  
 feel  
 flee  
 gild  
 gird  
 have  
 hear  
 hit  
 hurt  
 keep  
 kneel  
 knit  
 lay  
 lead  
 leap  
 learn  
 leave  
 lend  
 let  
 light  
   alight  
 lose  
 make  
 mean  
 meet  
 pay

*Past Tense*

bled  
 blessed, blest  
 bred  
 built, builded  
 burned  
 bought  
 cast  
 cost  
 crept  
 cursed  
 cut  
 dealt  
 dreamed, dreamt  
 dwelt  
 fed  
 felt  
 fled  
 gilded, gilt  
 girded, girt  
 had  
 heard  
 hit  
 hurt  
 kept  
 kneeled, knelt  
 knitted, knit  
 laid  
 led  
 leaped, leapt  
 learned, learnt  
 left  
 lent  
 let  
 lighted, lit  
   alighted  
 lost  
 made  
 meant  
 met  
 paid

*Past Participle*

bled  
 blessed, blest  
 bred  
 built, builded  
 burned, burnt  
 bought  
 cast  
 cost  
 crept  
 cursed, curst  
 cut  
 dealt  
 dreamed, dreamt  
 dwelt  
 fed  
 felt  
 fled  
 gilded, gilt  
 girded, girt  
 had  
 heard  
 hit  
 hurt  
 kept  
 kneeled, knelt  
 knitted, knit  
 laid  
 led  
 leaped, leapt  
 learned, learnt  
 left  
 lent  
 let  
 lighted, lit  
   alighted  
 lost  
 made  
 meant  
 met  
 paid

*Present Tense*

pen  
put  
read  
rend  
rid  
say  
seek  
sell  
send  
set  
shed  
shoe  
shoot  
shut  
sleep  
spell  
spend  
spill  
split  
spread  
stay  
sweat  
sweep  
teach  
tell  
think  
thrust  
wed  
weep  
wet  
work

*Past Tense*

penned, pent  
put  
read  
rent  
rid  
said  
sought  
sold  
sent  
set  
shed  
shod  
shot  
shut  
slept  
spelled, spelt  
spent  
spilled, spilt  
split  
spread  
stayed, staid  
sweated, sweat  
swept  
taught  
told  
thought  
thrust  
wedded, wed  
wept  
wet  
worked, wrought

*Past Participle*

penned, pent  
put  
read  
rent  
rid  
said  
sought  
sold  
sent  
set  
shed  
shod  
shot  
shut  
slept  
spelled, spelt  
spent  
spilled, spilt  
split  
spread  
stayed, staid  
sweated, sweat  
swept  
taught  
told  
thought  
thrust  
wedded, wed  
wept  
wet  
worked, wrought

166. The principal parts of the irregular verbs. The vowel changes follow no rule whatever and must be learned for each verb separately.

*Present Tense*

abide  
am  
arise

*Past Tense*

abode  
was  
arose

*Past Participle*

abode  
been  
arisen

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
awake	awoke (awaked)	awoke (awaked) <sup>1</sup>
bear	bore	borne, born
beat	beat	beaten
beget	begot	begotten
begin	began	begun
behold	beheld	beheld
bid (= command)	bade, bid	bidden, bid
bid (= offer)	bid	bid
bind	bound	bound
bite	bit	bitten, bit
blow	blew	blown
break	broke	broken
chide	chid	chidden
choose	chose	chosen
cleave (= split)	cleve (cleft)	cloven (cleft)
cling	clung	clung
come	came	come
crow	crew (crowed)	(crowed)
dig	dug	dug
do	did	done
draw	drew	drawn
drink	drank	drunk (drunken, adjective)
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
find	found	found
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got, gotten
give	gave	given
go	went	gone
grind	ground	ground

<sup>1</sup> Some irregular verbs have both regular and irregular formation of the past tense and the past participle.

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
grow	grew	grown
hang	hung (hanged)	hung (hanged)
heave (= nautical)	hove	hove
hew	(hewed)	hewn
hide	hid	hidden
hold	held	held
know	knew	known
lade (= nautical)	(laded)	(laded) laden
lie (= recline)	lay	lain
ride	rode	ridden
ring	rang	rung
run	ran	run
see	saw	seen
shake	shook	shaken
shear	shore (sheared)	shorn (sheared)
shine	shone	shone
shoot	shot	shot
show	(showed)	shown
shrink	shrank	shrunk (shrunken, adjective)
shrive	shrove	shriven
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
slide	slid	slidden, slid
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
sow	(sowed)	(sowed) sown
speak	spoke	spoken
spin	spun	spun
spring	sprang	sprung
stand	stood	stood
stave	stove (staved)	stove (staved)
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk
strew	(strewed)	strewn

*Present Tense*

stride  
strike  
string  
strive  
swear  
swell  
swim  
swing  
take  
tear  
thrive  
throw  
tread  
wake  
wear  
weave  
win  
wind  
wring  
write

*Past Tense*

strode  
struck  
strung  
strove  
swore  
(swelled)  
swam  
swung  
took  
tore  
throve (thrived)  
threw  
trod  
woke (waked)  
wore  
wove  
won  
wound  
wrung  
wrote

*Past Participle*

stridden  
stricken  
strung  
striven  
sworn  
swollen (swelled)  
swum  
swung  
taken  
torn  
thriven (thrived)  
thrown  
trodden  
woke (waked)  
worn  
woven  
won  
wound  
wrung  
written



## CHAPTER XIX

### THE ADVERB

#### Classes of Adverbs

**167.** An adverb is a word which qualifies a verb, adjective, or other adverb. There are four classes : adverbs of place, time, manner, and degree.

1. An adverb of place answers the question *Where* ; as, above, back, backward, below, down, far, forward, hence, here, hither, in, near, out, there, up, yonder.

2. An adverb of time answers the question *When* ; as, always, formerly, hereafter, lately, never, now, often, recently, second, seldom, soon, then.

3. An adverb of manner answers the question *How* ; as, faithfully, ill, sadly, so, somehow, splendidly, thus, truly, well.

4. An adverb of degree answers the question *How much* : as, almost, altogether, barely, enough, exceedingly, entirely, fully, greatly, little, more, much, quite, very.

5. A few adverbs demand individual consideration.

*Not* is the negative adverb, modifying verbs, adjectives, and adverbs.

*No* is a negative responsive, modifying the entire sentence. In its use it resembles an interjection (§ 29).

*Yes* and *amen* are affirmative responsives. Their use also resembles the use of interjections.

*There* is introductory and anticipatory. It is used mostly

with the copula or copulative verbs to begin the sentence when the subject follows the verb ; as,

- (1) *There* is a tide in the affairs of men.
- (2) *There* appears to be a difference of opinion.

Compare the use of *it* in § 71: 1. Both words are called *expletives* in this use.

*The* and *none* are used as adverbs, modifying adjectives or adverbs in the comparative degree ; as,

- (3) The boys were *none* the worse for their experience.
- (4) *The* older we grow, *the* happier we should become.

*As* is an adverb of degree, modifying an adjective or adverb of quality ; as,

- (5) The constitution grows *as* rapidly as the country.
- (6) I am *as* old as your Majesty's happy reign.

### Formation of Adverbs

168. Adverbs are formed from adjectives and from nouns.

1. They are formed from adjectives by adding the suffix *-ly* ; as,

<i>Adjectives</i>	<i>Adverbs</i>	<i>Adjectives</i>	<i>Adverbs</i>
true	truly	terrible	terribly
glad	gladly	weary	wearily
rapid	rapidly	real	really

2. They are formed from adjectives and nouns by adding the suffix *-wise* ; as,

<i>Nouns</i>	<i>Adverbs</i>	<i>Adjectives</i>	<i>Adverbs</i>
length	lengthwise	like	likewise
cross	crosswise	other	otherwise

169. A few adjectives are used as adverbs without change of form. Their use, not their form, determines the part of speech ; as,

The lecturer spoke too *loud*.

The wind blows very *cold*.

The following adjectives are frequently used as adverbs : much, more, little, ill, fast, far, near, slow, etc.

### Comparison of Adverbs

170. Adverbs of quality, like adjectives of quality, admit of comparison. There are three degrees of comparison : the *positive*, *comparative*, and *superlative*. They are formed by adding *-er* to the positive to form the comparative ; *-est* to form the superlative. *More* and *most* may also be used before some adverbs to form comparative and superlative degrees respectively.

#### 1. Regular comparison with *-er* and *-est*.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
fast	faster	fastest
early	earlier	earliest
often	oftener	oftenest

#### 2. Regular comparison with *more* and *most*.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
truly	more truly	most truly
gladly	more gladly	most gladly
recently	more recently	most recently
rapidly	more rapidly	most rapidly

## 3. Irregular comparison.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
badly	worse	worst
well	better	best
little	less	least
much	more	most

171. Adverbs regularly used in asking questions are called interrogative adverbs; as, why, when, where, how, whence, whither.

172. A few adverbs qualify the thought of the sentence as a whole. They frequently show the transition from thought to thought; as, well, then, truly, now, indeed, certainly.

173. The adverb should be placed immediately before or after the word or group of words which it modifies, in order to avoid ambiguity; as,

They waited only a moment.

[Never say: They only waited a moment.]

## EXERCISE 29

Parse every adverb in the following sentences, naming the *class* to which it belongs; the degree of *comparison*, if the word is compared; and the word or words of which the adverb is a *modifier*:

1. Slowly and sadly we laid him down.
2. Truly, sir, all that I live by is with the awl.
3. But wherefore art not in thy shop to-day?
4. Why should that name be sounded more than yours?
5. Go slow until you see the signal clearly.
6. The tide rose higher and higher, and the higher it rose the more clearly we saw the wreck.

7. Which is the greater fame, to have deserved well of your country or to have discovered the Pole?
8. The company rode far into the enemy's country.
9. You stamped too impatiently with your foot.
10. Cowards die many times before their death.
11. Is there no voice more worthy than my own  
To sound more sweetly in great Cæsar's ear?
12. You little know how much you wronged her.

## CHAPTER XX

### THE PREPOSITION

**174.** A preposition is a word placed before a substantive to connect it with some other word in the sentence and to show the relation between the connected words. The substantive which follows a preposition is called its object.

**175.** Prepositions indicate the relations of time, place, agent or instrument, cause, and manner. The following lists include the common prepositions:

#### 1. *Time* :

about	by	past	till
after	during	pending	until
at	ere	since	within
before	on	throughout	

#### 2. *Place* :

aboard	athwart	in	throughout
above	behind	inside	to
across	below	into	toward
against	beneath	of	unto
along	beside	off	under
amid	besides	on	underneath
amidst	between	out of	up
among	betwixt	outside	upon
amongst	beyond	over	within
apart from	down	round	without
around	from	through	

3. *Agent or instrument or cause :*

because of	by reason of	for
by	by virtue of	on account of
by means of	concerning	

4. *Manner :*

along with	except	with
by way of	in accordance with	

176. 1. In a few cases two prepositions have united to form compound prepositions ; as, because, beside, before, into, upon, within, without.

2. In some cases a phrase is used as a preposition ; as, in addition to, in consequence of, on account of. These phrases may be analyzed into their component parts, but they are usually treated as a unit.

3. A few participles are used as prepositions ; as, concerning, considering, regarding, respecting.

177. The proper position of the preposition is before the object with its modifiers.

Many prepositions expressing the place relation have adverbial characteristics, that is, they denote place ; while the object is loosely governed by the preposition and may be omitted.

When the adverbial character is prominent, the preposition may stand at the end of the sentence or clause ; as,

1. What are you looking *at*?
2. The shop I work *in* is very dusty.
3. An automobile passed *by*.

In the second sentence the object of *in* is *which* understood.

178. A few words demand particular prepositions and reject all others. Below is given a list of such words. You can supply others.

acquit <i>of</i>	different <i>from</i>
bestow <i>on</i> or <i>upon</i>	dissent <i>from</i>
dependent <i>on</i> or <i>upon</i>	deprive <i>of</i>
comply <i>with</i>	independent <i>of</i>

These prepositions are in very close relation with the verb, but not so close as *laugh at*, *stare at*, where the preposition has become part of the verb (§ 107).

179. There is no authority for "different than," and it should be carefully avoided. "Different from" is the correct form (§ 178).

180. *In* and *into* are frequently misused by careless speakers. *In* means position, rest, stability, in place; as,

1. He sits *in* the carriage.
2. We are *in* the house.

*Into*, on the other hand, means motion from one place to another; as,

3. They went out *into* the garden.
4. We came *into* the house.

181. A preposition takes a noun or pronoun, or any word or phrase used substantively, as its object; as,

- Adjective: It rains upon *the just and the unjust*.  
 Adverb: Our hope comes from *above*.  
 Infinitive: He knew nothing save *to obey*.  
 Gerund: We learn by *doing*.



Phrase: The sun came from *behind a cloud*.

Clause: Then they rode to *where the enemy lay concealed*.

182. The substantive governed by a preposition is usually in the objective case.

With *of* the possessive case is sometimes used; as,

Have you read this report of Darwin's?

With *but*, *except*, or *save* the nominative is found, but the use is not frequent, nor is it well established; as,

No one came but we.

### EXERCISE 30

Parse each preposition in the following sentences after striking out the one that does not apply. Give the phrase, name the object, and tell to what word or words the object is related.

1. The leopard differs (from, with) the lion.
2. Our horse ran (in, into) the yard.
3. He was laughed at for his opinions, but he was never laughed out of them.
4. No one praised the deed but I.
5. The preacher gave attention (on, to) the sick.
6. No citizen can be deprived (from, of) life without fair trial.
7. The team ran (to, toward) the goal.
8. The professor differed (with, from) the student.
9. Good citizens comply readily (in, with) all laws (in, on) the statutes.
10. We rely (in, on, upon) the police for protection (to, of) property.
11. This book of (Shaw, Shaw's) is entertaining (in, to) the extreme.

12. Ten of Evans's ships went to sea.
13. Out of the frying-pan (in, into) the fire is a modern translation for "from Scylla to Charybdis."
14. It all depends on whom he sends.
15. The house we lived in was burned the very day on which we left home.

## CHAPTER XXI

### THE CONJUNCTION

183. A conjunction is a word used to connect words, phrases, clauses, or sentences. There are two principal classes, coördinate and subordinate conjunctions.

184. Coördinate conjunctions connect words, phrases, clauses, or sentences of *equal grammatical rank*; as,

1. *He and I* met at the reception.
2. The question was debated *from the pulpit and in the press*.
3. *My train arrived on time, but you had gone home*.
4. The President believes that *either we must conserve our resources or the nation will pay the penalty*.
5. *These men worked hard, therefore they should be rewarded*.

You will see that the conjunctions *and*, *but*, *either* — *or*, and *therefore* connect elements of equal grammatical rank.

In (1) and (2) *and* is *copulative*, that is, it merely adds one element to another; in (3) *but* is *adversative*, that is, it states the thoughts in opposition to each other; in (4) *either* — *or* is *alternative*, that is, they state the thoughts as alternative; and in (5) *therefore* is *causal*, that is, the first sentence gives the reason for the second.

There are, then, four kinds of coördinate conjunctions: copulative, adversative, alternative, and causal.

The principal coördinate conjunctions follow:

Copulative: and, both — and, also, moreover, however.

Adversative: but, yet, still, while, only, nevertheless.

Alternative: or, either — or, neither — nor, nor, else, whether, whether — or.

Causal: for, therefore, hence, consequently.

185. Subordinate conjunctions connect only clauses or sentences, and always show that one clause is *dependent on* the other. The subordinate conjunction defines the relation between the clause and the principal statement.

1. A *subordinate substantive* clause is introduced by the subordinate conjunction *that*; as,

(1) I know *that* James is honest.

(2) We accept the statement *that* all men are free.

(3) The truth of the matter is *that* public office is a public trust.

The conjunction is often omitted. Sentence (1) may be stated,

I know James is honest.

2. *Time* is expressed by such subordinate conjunctions as, *after*, *as*, *as soon as*, *before*, *since*, *when*, *whenever*, *while*; as,

(1) You are out *whenever* I call.

(2) We took in the sail *before* the storm broke.

(3) The people will believe you *after* they hear your argument.

3. *Place* is expressed by such subordinate conjunctions *as, where, wherever, whence, whether* ; as,

(1) This is the point *where* Napoleon led his charge.

(2) Ruth says she will go *wherever* Boaz goes.

4. *Cause* is expressed by the subordinate conjunctions *as, because, since, why*, etc. ; as,

(1) The undertaking failed *because* funds were lacking.

(2) We want to know *why* you are late.

5. *Manner* is expressed by the conjunctions *as, how, as if, as though, however*, etc. ; as,

(1) The boy ran *as if* his life depended on it.

(2) He told the story *as* he had heard it.

6. *Condition* is expressed by the conjunctions *if, unless, provided, except, supposing*, etc. ; as,

(1) We shall go *if* we can.

(2) *Except* ye repent, ye shall all likewise perish.

(3) Criticism is without value *unless* the pupil heeds it.

7. *Concession* is expressed by the conjunctions *though, although, yet, granting, notwithstanding*, etc. ; as,

(1) I shall hold to this belief, *though* I am criticised for it.

(2) *Though* I speak the truth, you will not believe me.

8. *Purpose* is expressed by the conjunctions *that, so that, in order that, lest*, etc. ; as,

(1) We walked fast *that* we might overtake you.

(2) Let me remind you *lest* you forget.

9. *Result* is expressed by the conjunctions *that and so that* ; as,

The child was so weary *that* he fell asleep.

186. The coördinate conjunctions are sometimes used in pairs, a conjunction standing with each of

the sentence elements entering into the connection. Such conjunctions are called **correlative**. The common correlative conjunctions are *both* — *and*, *when* — *then*, *either* — *or*, *neither* — *nor*, *whether* — *or*, *not only* — *but also* ; *as*,

*Cæsar not only came but also conquered.*

**187.** In *comparisons* the second term is introduced by the conjunction *as* or *than*. When the compared terms are positive, use *as* ; when they are comparative, use *than* (see § 179) ; *as*

1. Cassius was as dangerous *as* Cæsar thought.
2. Brutus was more hostile *than* Cæsar thought.

**188.** *But what* is never correctly used as a conjunction. In the sentence, "Send nothing *but what* is useful," *but* is a preposition and *what* is a relative pronoun, subject of *is*. When you say, "I don't know *but what* you are right," *but what* is incorrect, and should be displaced by *but* or *but that*.

**189.** Many of the subordinate conjunctions are used also as adverbs of time, place, manner, or cause.

### EXERCISE 31

Parse each conjunction in the following sentences, naming the kind and indicating the parts of their respective sentences which they connect :

1. I would not, Cassius ; yet I love him well.
2. Be near me that I may remember you.
3. Do not go till I send you word.
4. Since we came, we have seen many things.

5. We are happy now because God wills it.
6. Blessed are the meek for they shall inherit the earth.
7. The voice of the seneschal flared like a torch  
As he shouted the wanderer away from the porch.
8. Though he did not lack courage, he had high regard for  
his own safety.
9. The king gazed on Sir Kenneth while the knight bent  
his knee.
10. Whether we go or remain, we shall remain true to the  
king and his cause.
11. It is well that they know that I am living yet.
12. If they cannot cure me, I will not allow them to torment  
me.
13. The men will come as soon as you call them.
14. The officer commanded them to halt, but the boys ran  
so that they were soon beyond reach of his voice.
15. We camped in the forest where great trees grow.

## CHAPTER XXII

### THE INTERJECTION

190. An interjection is a word used to express emotion. It is not properly a part of speech, but each interjection is complete speech in itself; each interjection is a compressed sentence.

These sentence-words are classified according to the emotion they express :

1. Commands : Halt! Look! Hark! Hush! etc.
2. Alarm : Fire! Murder! Beware! etc.
3. Surprise: Indeed! Oh! Ah! Whew! etc.
4. Pleasure: Hurrah! Ha! Bravo! etc.
5. Disgust or grief: Alas! Pshaw! Mercy! He! You!  
etc.

Since the interjections do not enter into the structure of the sentence, it will be sufficient in parsing to class them as interjections.

191. Interjections are more frequent in spoken than in written language. Their use often becomes a mannerism which should be avoided. Emotional adverbs or weak interjections are constantly used in colloquial speech. Read again § 172.

The words chiefly used as emotional adverbs or weak interjections are *why, well, indeed, say, now.*



## CHAPTER XXIII.

### THE PHRASE

**192.** A group of related words expressing a single idea is called a phrase. As a phrase has neither subject nor predicate, it cannot express a complete thought. This is its distinction from clauses and sentences. Many phrases have no special grammatical significance. Such are "the old man eloquent," "ups and downs," "sweet and low."

**193.** Some phrases serve definite purposes in the expression of thought, giving special speech forms and speech modifications. There are four such phrases: verb phrases, participial phrases, infinitive phrases, and prepositional phrases.

**194.** The verb phrase is so called because it consists of various verb forms used to express variations of voice, mode, and tense. These have been treated under the conjugation of the verb. The verb phrase has become important in English with the loss of mode and tense endings. The English phrase "shall be seen," for example, serves the same purpose as the ending *-bitur* in the Latin verb *videbitur*.

1. The verb phrases formed with *may, might, can, could, should, and would* are sometimes called *potential verb phrases*. These were studied in Chapter XVII under defective verbs.

2. The *progressive verb phrase* consists of the various forms of the verb *be* and any present participle. Its purpose is to express action going on at the time indicated by the tense of the verb. It is found in all tenses; as,

	<i>Singular</i>	<i>Plural</i>
Present :	I am praising	We are praising
Past :	I was praising	We were praising
Future :	I shall be praising	We shall be praising
Perfect :	I have been praising	We have been praising
Pluperfect :	I had been praising	We had been praising
Future Per- fect :	I shall have been praising	We shall have been praising

3. The *emphatic verb phrase* is formed by the use of the verb *do* with the simple form of any verb. The emphatic form has only two tenses, the present and the past :

	<i>Singular</i>	<i>Plural</i>
Present :	I do praise	We do praise
Past :	I did praise	We did praise

195. The *participial phrase* is fully treated in §§ 131–138; and the *infinitive phrase* in §§ 139–151.

196. The *prepositional phrase* consists of a preposition and a substantive. The substantive is in the objective case, object of the preposition. The object may be a noun or pronoun, or any word which performs the office of a noun.

197. Prepositional phrases serve to make clear and specific the ideas expressed by verbs and substantives. They describe, limit, and define the words they modify, just as adjectives and adverbs do. With the loss of inflected noun forms in English, the preposi-

tional phrase has become important. Inflected languages often express by change of noun-ending what the English expresses by a phrase ; as,

Latin, *dignitatis* = English, *of dignity*.

Latin, *servo* = English, *to a servant*.

The prepositional phrase therefore has various adjective and adverbial functions and may also be used substantively.

198. The prepositional phrase may perform the office of a noun.

1. It may be the *subject of a verb* ; as,

(1) *Out of the woods* signifies the solution of difficulties.

(2) *Out of doors* is the best playground.

2. It may be the *object of a preposition*, a phrase within a phrase ; as,

(1) You broke in *upon my reveries*.

(2) I heard a sound from *among the trees*.

3. It may be a *predicate complement* ; as,

(1) The road is *over the meadows*.

(2) My reward is *in a clear conscience*.

You can always recognize the predicate substantive phrase by the fact that it gives the subject under another name. (See the predicate adjective phrase, § 199, 2.)

199. The prepositional phrase may describe, limit, or define a substantive, and is then an adjective phrase.

1. It may be an *attributive* phrase, describing the noun as regards place, time, origin, etc. ; as,

- (1) The house *on the hill* is occupied by a poet.
- (2) The journey *by night* was exceedingly tedious.
- (3) The inventor is a man *of genius*.
- (4) We live in a house *of cement*.

2. It may be a *predicate adjective* phrase after the copula or copulative verbs. In this use the phrase denotes a quality of the subject (see also § 198 : 3) ; as,

- (1) You appear *in good health*.
- (2) The machine is *of steel*.

3. It may be an *appositive* phrase, limiting a substantive ; as,

- (1) The character *of Hamlet* interests me.
- (2) The state *of New York* ranks first in population.

200. The prepositional phrase may modify a verb, adjective, or adverb. It is then an adverbial phrase. The same preposition is used in the adverbial and in the adjective phrase, so that *use* instead of *form* determines which it is. The adverbial prepositional phrase expresses place, time, manner, cause, agency, means, accompaniment, degree, purpose ; as,

Place :	Yonder <i>in the meadow</i> grow the butter-cups.
Time :	It rained <i>during the night</i> .
Manner :	He played <i>with a master hand</i> .
Cause :	We were absent <i>because of illness</i> .
Agency :	This house was built <i>by an architect</i> .
Means :	Always write your letters <i>with pen and ink</i> .
Accompaniment :	I came to school <i>with Marjorie</i>
Degree :	James won <i>by a yard</i> .
Purpose :	Run <i>for the doctor</i> .

## EXERCISE 32

Write (1) five sentences containing prepositional adjective phrases; (2) five sentences containing prepositional adverbial phrases; (3) two sentences containing emphatic verb phrases; (4) two sentences containing progressive verb phrases; and (5) two sentences containing prepositional noun phrases.

## EXERCISE 33

Classify the prepositional phrases, progressive verb phrases, and emphatic verb phrases in the following sentences:

MODEL: He played with a master hand.

*With a master hand* is a prepositional phrase; it is used as an adverb of manner, modifying the verb *played*. *With* is a preposition, governing the object *hand*. *Hand* is a noun, modified by the adjectives *a* and *master*.

- ✓1. He either delivered it in person or sent it by some one.
2. Soon after parting from him, I fell in with Cutler himself.
3. I lowered my gun to the left, and there, along the ridge within a few rods, stood a heavy skirmish line with uplifted guns.
4. By my faith, they do look different.
5. The boys are skating on the pond.
6. I heard a shout for help and ran toward the lake. On reaching the water, I found Charles had preceded me by five minutes.
7. Around the world in eighty days is no longer rapid traveling.
8. You will be writing a letter to me, I hope, before you return.

9. The dress of the rider and the accoutrements of his horse were peculiarly unfit for the traveler in such a country. A coat of linked mail, with long sleeves, plated gauntlets, and a steel breastplate, had not been esteemed a sufficient weight of armor.
  10. The Saracen came on at the speedy gallop of an Arab horseman, managing his steed more by his limbs and the inflection of his body than by any use of the reins, which hung loose in his left hand.
- ✓

## CHAPTER XXIV

### THE SENTENCE : SIMPLE SENTENCES; SUBJECT AND PREDICATE

**201.** The sentence is the unit of intelligible speech (§ 17). Nothing less than a sentence can express a complete and independent thought. Words, phrases, and clauses are merely the component parts of the sentence. They cannot separately and alone make a complete and independent statement. We have studied the functions of these component parts of the sentence. It remains to study the sentence itself.

By the *analysis* of sentences into their component parts you may understand their structure and effectively study the punctuation, emphasis, and arrangement of parts. Sentence analysis is therefore valuable for grammar, for composition, and for rhetoric.

The *diagram* is a device for making the relations between the parts of a sentence easily apparent. It is the visible analysis of sentences. See Appendix A.

**202.** Sentences are classified, according to the number of statements they contain, as simple, complex, and compound.

**203.** A **simple sentence** contains one subject and one predicate, that is, it expresses a single thought about a single subject; as,

1. Trees grow.

2. He runs.

204. The subject of the sentence may be a noun or pronoun, or any word used as a noun. This is the simple subject. A phrase or clause may be used as the simple subject ; its construction as phrase or clause is independent of its use as subject of the sentence ; as,

1. *On to Richmond* was the cry.
2. *Why he came* is a mystery.

205. The complete subject is the simple subject together with all its modifiers.

1. The *modifiers* of the subject are adjectives, adjective phrases, and adjective clauses, one or more of which may be used with the subject at the same time ; as,

Adjective :           A *beautiful* house stands at the corner.

Adjective phrase : The trees of *this region* grow tall.

Adjective clause : He *who called you on the telephone* is at the door.

Each modifier, whether word, phrase, or clause, contributes to the definition of the simple subject *house* or *trees* or *He*, and is therefore part of the complete subject.

2. The subject noun may have another noun in *apposition* ; as,

Our friends, *the animals*, must be protected.

The noun in apposition is part of the complete subject.

3. The subject may be compound, that is, *two nouns* connected by a coördinate conjunction may be used as the subject of a sentence ; as,

*Books and papers* lay on his desk.

206. The subject word, whether noun, pronoun, or substantive, is in the nominative case.



**207.** The order of words in the declarative sentence is subject, predicate, as in the examples in § 205. For the interrogative sentence the order is reversed, except when an interrogative pronoun is used; as,

1. *Have you apples?*
2. *Who has apples?*
3. *Why are you so rude?*

In the imperative sentence the subject is usually omitted. When it is expressed, it always follows the verb; as,

4. Study your lesson.
5. Enter *ye* in at the gate.

**208.** The simple predicate of the sentence is a verb or verb phrase; as,

*He runs; he will run; he will have run.*

**209.** The complete predicate is the simple predicate together with all its modifiers.

1. The modifiers of the predicate are adverbs, adverbial phrases, adverbial clauses, object complements, adjective complements, and substantive clauses. One or more of these modifiers may be used at the same time with the verb; as,

- |                       |                                                 |
|-----------------------|-------------------------------------------------|
| Adverb:               | <i>He reads rapidly.</i>                        |
| Adverbial phrase:     | <i>The wind blew from the sea.</i>              |
| Adverbial clause:     | <i>We remained at home because it snowed.</i>   |
| Noun complement:      | <i>We saw the eclipse.</i>                      |
|                       | <i>The man is a hero.</i>                       |
| Adjective complement: | <i>The tide is low.</i>                         |
|                       | <i>The boy will become wiser.</i>               |
| Substantive clause:   | <i>We saw that your vessel was in distress.</i> |

You have learned about the use of these modifiers in Chapters VI, VIII, XIX, XX, XXIII. The clause as a modifier will be studied in Chapter XXV.

2. The predicate may be compound ; that is, two assertions may be made about the same subject ; as,

(1) Men *come* and *go*.

(2) The tide *rises* and *falls*.

#### EXERCISE 34

In the following group of words, (1) tell which are complete sentences ; and (2) add to the incomplete groups so as to make complete sentences :

1. The sunset falls on castle walls.
2. He is coming to town.
3. And blackberry vines are creeping.
4. Two high school boys arguing about a problem in algebra.
5. Before sunrise.
6. Three beggars sitting at the gate.
7. Into the valley of death, rode the six hundred.
8. The whole company awaits.
9. When twilight falls.
10. The clock struck.
11. The children loitered on their way to school.
12. Charles, supposed to be in school.
13. His great heart wearing itself out in sympathy for the oppressed.
14. A journey in Arctic regions.
15. Why make reply to slander ?

#### EXERCISE 35

In the following sentences, (1) name the complete subject and complete predicate ; (2) name and classify the modifiers of the simple subject and the simple predicate :

**MODEL:** A tall tree on the lawn conceals the door completely.

The sentence is simple and declarative. The complete subject is *a tall tree on the lawn* ; the complete predicate is *conceals the door completely*. The simple subject is *tree*, modified by the adjectives *tall*, *a*, and by the adjective phrase *on the lawn*. The simple predicate is *conceals*, modified by the adverb *completely*. *Door* is the object complement of the verb *conceals*, and is itself modified by the adjective *the*.

1. The unfortunate knight turned his face from the kind warrior.
2. The queen, Josephine, loved her husband passionately.
3. The Lady Edith was understood to be an orphan.
4. The toil, the thirst, the dangers of the way were forgotten.
5. The buttercup catches the sun in its chalice.
6. The company was then purely a trading corporation.
7. Have you been to the opera lately?
8. Read only good books and clean magazines.
9. Who reads an American book?
10. The directions for the examination in biology were clearly stated at the head of the paper.
11. Your sentences should be short and free from ambiguity.
12. To hear your voice reminds me of pleasant days in school.
13. Many came on special trains to see the game.
14. Houses and lands are not the only form of wealth.

## CHAPTER XXV

### THE SENTENCE : COMPLEX AND COMPOUND SENTENCES; CLAUSES

#### The Complex Sentence

210. The complex sentence differs from the simple sentence in having two or more statements instead of one. When you say,

I shall obey because my country calls,

you have the principal statement, "I shall obey," and a subordinate statement or clause, "because my country calls." The clause defines the principal statement and, although it has a subject and predicate of its own, its meaning is incomplete aside from its connection with the verb *obey*. The clause is the characteristic feature of the complex sentence.

A complex sentence consists of a principal statement and a clause which defines or completes the meaning of some word in the sentence.

#### Clauses

211. The clause is always introduced by a relative pronoun or subordinate conjunction which connects the clause with a noun or pronoun, adjective, verb, or adverb. A clause modifying a noun or pronoun is an *adjective clause*; a clause modifying a

verb, adjective, or adverb is an *adverbial clause*; and a clause performing the office of a noun is a *substantive clause*.

**212.** The **adjective clause** may limit or qualify any noun or substantive in the sentence, and has such close relation to the word it modifies that it invariably stands next to it. The connecting word is either a relative pronoun or a subordinate conjunction.

1. The relative pronouns *who*, *which*, *what*, *that*, *but*, and *as* are used to connect adjective clauses with their antecedents. *The pronoun takes its person, number, and gender from the antecedent noun, but its case depends on its construction in its clause.* The relative may be subject, object, or complement in its clause; as:

- (1) He *who runs* may read.
- (2) We met the man *with whom you spoke*.
- (3) These are they *whom your Honor summoned*.

Do not confuse a relative clause with an indirect question.

The relative pronouns *which* and *what* are used also as interrogative adjectives; as,

Relative clause: We asked for the book *which* had been sold.

Indirect question: We asked *which* book had been sold.

2. The conjunctions *when*, *where*, *why*, etc., may introduce an adjective clause of place, time, cause, etc., when they stand in close relation to some antecedent word of kindred meaning; as,

- (1) I remember the *house where* I was born.
- (2) This is a *time when* brave men are needed.

Observe that these conjunctions can always be replaced by a prepositional phrase with a relative pronoun; as, "the house in which," "a time in which."

**213.** The adverbial clause may modify a verb, adjective, or adverb, defining its meaning as regards time, place, cause, manner, comparison, condition, concession, purpose, and result; as,

- Time: You may fire *when you are ready*.  
 Place: You will find it *where I told you*.  
 Cause: Brutus was sad *because he loved Cæsar*.  
 Manner: General Grant was silent and calm *as if no battle had occurred*.  
 Comparison: *The more a man knows* the less will he boast.  
 Condition: *If the tortoise had told the truth*, the hare would have won the artichokes.  
 Concession: *However long the road may be*, it always has a turn.  
 Purpose: Ye shall not touch it, *lest ye die*.  
 Result: The boys had played so hard *that they were exhausted*.

In comparisons the second member, that is, the clause, is sometimes compressed by omitting everything except the words compared. The omitted parts can be supplied from the context; as,

He is not so popular now as [he] formerly [was].

**214.** A substantive clause may perform the office of a noun and as such may be subject, object of a preposition, complement, or appositive; as,

- Subject: *That his records are false* is apparent.  
 Object of Prep.: A man's character depends upon *what he believes*.  
 Complement: (1) We heard *that you were traveling in Europe*.  
 (2) This is not *what I want*.  
 Appositive: There was a report *that you were in Europe*.

When the office of the conjunction is merely introductory without expressing relationship, as in the noun clause, it may be omitted ; as,

We heard you were traveling in Europe.

**215. Indirect Discourse.** The noun clause is used with verbs of knowing, thinking, telling, and perceiving, to report indirectly what a person knows, thinks, tells, or perceives. These clauses are in indirect discourse, that is, they give the substance, not the direct words, of the speaker or writer ; as,

*Direct Statements*

1. He was absent.
2. I was present.
3. We were tired.
4. They were late.

*Indirect Statements*

1. He says that he was absent.
2. He says that he was present.
3. He says that they were tired.
4. He says that they were late.

It is important to watch the person and number of all pronouns when making indirect quotations.

An indirect question is introduced by the interrogative pronouns, interrogative adjectives, or interrogative adverbs ; as,

- (1) He asked *who came*.
- (2) He asked *what train you took*.
- (3) He asked *why you left*.

**216. The Sequence of Tenses.** The tense of the verb in the clause depends on the tense of the verb in the principal statement. Two rules must be observed :

1. A present, future, or perfect tense in the principal statement may be followed by any tense in the clause ; as,

Brutus is sad because he  $\left\{ \begin{array}{l} \text{loves} \\ \text{loved} \end{array} \right\}$  Caesar.

2. A past or pluperfect tense in the principal statement must be followed by either a past or a pluperfect tense in the clause ; as,

- (1) He waited until I  $\left\{ \begin{array}{l} \text{came.} \\ \text{had come.} \end{array} \right.$   
(2) He had left before I came.

### The Compound Sentence

217. The compound sentence consists of two or more simple or complex sentences connected by coordinate conjunctions. In analyzing, determine the simple or complex sentences, and proceed to analyze according to the rules given for such sentences. The compound sentence presents no new facts.

#### EXERCISE 36

Write the following direct statements as indirect quotations (1) after "He says that" ; (2) after "We heard that" :

- |                              |                              |
|------------------------------|------------------------------|
| 1. I went to school.         | 6. We came as we had agreed. |
| 2. You had left.             | 7. This man tells the truth. |
| 3. They live in the country. | 8. They will have the books. |
| 4. We shall return soon.     | 9. I had gone home.          |
| 5. He has arrived.           | 10. I shall report promptly. |

#### EXERCISE 37

Analyze each sentence :

MODEL : I shall obey because my country calls.

The sentence is complex and declarative. *I shall obey* is the principal statement. *I* is the subject, without modifiers ; *shall obey* is the simple predicate, modified by the adverbial clause



*because my country calls.* *Country* is the simple subject of the clause, modified by the adjective *my*. *Calls* is the predicate of the clause, and has no modifiers. *Because* is the subordinate conjunction, connecting the clause with the principal statement and expressing cause.

1. They that have done this deed are honorable.
2. I am no orator as Brutus is.
3. I tell you that which you yourselves do know.
4. The most important recommendations are those which refer to the tariff.
5. It was Mrs. Spectator who suggested the plan of going to Bermuda.
6. What follows we learned by experience and are trying to put into practice.
7. That postal savings banks are to be established is apparent.
8. Speak the speech as I pronounce it unto you.
9. This proves clearly that men can fly.
10. It is enough for us now that the leaves are green.
11. They said the doctor would come at once.
12. Do you know that the speaker will not disappoint you?

## CHAPTER XXVI

### SENTENCE ANALYSIS

**218.** The purpose in analyzing sentences should be to acquire a keen eye and ear for thought analysis. It is pleasant and profitable to be able to take in at a glance, to grasp instantly, the meaning of a written or spoken sentence. This ability comes from analyzing many kinds of sentences. Such analysis is a preparation for the enjoyment of reading and gives facility in writing and speaking accurately. It is desirable therefore to analyze many sentences in order that thought analysis may be unconscious but accurate. Only by the unconscious but accurate analysis of thought can reading be a pleasure and writing or speaking an unrestrained, rapid, and forceful process.

**219.** In analyzing sentences determine (1) the subject; (2) the modifiers of the subject; (3) the predicate; (4) the modifiers of the predicate. If the sentence is complex, the clauses should be treated first as modifiers of subject or predicate, and then analyzed for subject and predicate of their own. In compound sentences, the independent sentences should be determined and analyzed separately, in accordance with 1-4 above.

See Appendix B for analysis by diagram.

## EXAMPLE OF ANALYSIS

1. Beyond the other side of the garden I hear and see something much less pleasing—the training of a little geisha.

This is a simple, declarative sentence. The subject is *I*, without modifiers. The predicate is compound, *hear* and *see*, connected by the coördinate conjunction *and*. *Something* is an object complement, and is itself modified by the participle *pleasing*, used as an adjective. *Pleasing* is modified by the adverb *less*, which in turn is modified by the adverb *much*. *Training* is a gerund, in apposition with *something*, and is modified by the adjective *the*, and by the prepositional phrase *of a little geisha* used as an adjective. *Geisha* is the object of the preposition *of*, and is modified by the adjectives *a* and *little*. The predicate verbs are modified by the prepositional phrase *beyond the other side*, used adverbially. *Side* is the object of the preposition *beyond* and is modified by the adjectives *the* and *other*, and also by the prepositional phrase *of the garden*, used adjectively. *Garden* is the object of the preposition *of*, and is modified by the adjective *the*.

## EXERCISE 38

Analyze the following sentences:

1. Therewith she dived beneath the heaving sea.
2. In the Acadian land, on the shores of the Basin of Minas, Distant, secluded, still, the little village of Grand Pré Lay in the fruitful valley.
3. Homeward serenely she walked with God's benediction upon her.
4. Shall we not then be glad and rejoice in the joy of our children?
5. The tide and wind were so favorable that the ship was enabled to come at once to the pier.

6. Homer is said to have begged his bread in seven cities.
7. On the sea and at the Hague, sixteen hundred ninety-two, Did the English fight the French.
8. It was a fine sunny morning when the thrilling cry of "Land!" was given from the masthead.
9. Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains.
10. The children of the village, too, would shout with joy whenever he approached.
11. The story of Rip Van Winkle has endeared the name of Washington Irving to the hearts of all his readers.
- + 12. Here they used to sit in the shade, of a long, lazy summer's day, talking listlessly over village gossip.
13. Rip's story was soon told, for the whole twenty years had been to him but as one night.
14. Meanwhile, amid the gloom, by the church Evangeline lingered.
15. Are not these woods more free from peril than the envious court?
- ✓ 16. Sweet are the uses of adversity.
- ✓ 17. This our life exempt from public haunt  
Finds tongues in trees, books in the running brooks,  
Sermons in stones, and good in every thing.
18. Now is your opportunity.
19. Fond wishing is idle business.
20. The first grey of morning filled the east.
21. The spirit of my father grows strong in me, and I will no longer endure it.
22. All night long he had lain wakeful, tossing on his bed.
23. The men of former times had crowned the top with a clay fort.
24. O Sohrab, an unquiet heart is thine.
25. But choose a champion from the Persian lords  
To fight our champion Sohrab, man to man.

- ✓ 26. I seek one man, and one alone — Rustum, my father.
27. I am no girl, to be made pale by words.  
Yet this thou hast said well, did Rustum stand  
Here on this field, there were no fighting then.
28. For nearly twenty years it has been a crime against the  
United States to make a contract which shall in any  
degree restrain trade among the several states.
29. They went forth conquering and to conquer.
30. Softly the evening came. The sun from the western horizon  
Like a magician extended his golden wand o'er the land-  
scape;  
Twinkling vapors arose; and sky and water and forest  
Seemed all on fire at the touch; and melted and mingled  
together.
31. Sir Launfal turned from his own hard gate,  
For another heir in his earldom sate.
32. The sight of this wreck, as usual, gave rise to many dis-  
mal anecdotes.
- ✓ 33. To one given to day dreaming, and fond of losing himself  
in reveries, a sea voyage is full of subjects for medita-  
tion.
34. To an American visiting Europe, the long voyage he has  
to make is an excellent preparative.
35. Although one tires of the sea, and in spite of its utter  
loneliness, an ocean voyage has peculiar attractions.
36. I dare assure thee that no enemy  
Shall ever take alive the noble Brutus.
- ✓ 37. Bring him with triumph home unto his house.
38. Let me have men about me that are fat,  
Sleek-headed men, and such as sleep o' nights.
39. The schoolhouse stood in a rather lonely but pleasant  
situation, just at the foot of a woody hill, with a brook  
running close by, and a formidable birch tree growing  
at one end of it.

## CHAPTER XXVII

### PECULIARITIES OF SPEECH

**220.** Errors of language are most frequent in conversation. This is due to carelessness and familiarity, and to the influence of the uneducated upon spoken language. You should study the exact use of all peculiarities of speech called *idioms*; you should learn to distinguish instinctively between correct speech forms and incorrect but picturesque forms commonly called *slang*; and above all, you should reject all *colloquialisms* that are ungrammatical.

Below are given some common errors, and a few idioms and colloquialisms. You can readily supply others.

**221.** The present tense is regularly and correctly used with a future meaning; as,

1. To-morrow is Sunday.
2. We sail next Saturday morning.

**222.** *So* — *as* and *as* — *as*.

In comparisons *so* — *as* is used in negative sentences; as,

1. Our winters are not *so* cold *as* they used to be.

*As* — *as* is used in affirmative statements; as,

2. The snow is *as* deep here *as* in the meadow.

**223.** In elliptical or contracted statements, be careful to omit nothing that is essential to the grammatical construction or to the completeness of the thought; as,

1. [I have seen him and shall not again.]  
I have seen him and shall not see him again.
2. [He rode in but did not buy the automobile.]  
He rode in the automobile but did not buy it.

**224.** The infinitive expresses time relative to the time of the verb with which it is used. It is therefore proper to use the perfect infinitive with verbs in the present tense only; (the present infinitive with verbs of any tense.) It is incorrect to say

1. [I was happy to have seen you.]
2. [I should have asked to have seen you.]
3. [I used to have faced danger calmly.]
4. [He would have been pleased to have gone.]

The correct forms are

1. I *am* happy *to have seen* you.
2. I *should* have asked *to see* you.
3. I *have been used* *to face* danger calmly.
4. He *would* have been pleased *to go*.

**225.** *Hardly, scarcely, but.*

Disguised negatives as *hardly, scarcely, but*, must be watched that double negative constructions may be avoided. It is incorrect to say

1. [There were n't hardly enough to form two teams.]
2. [We had n't scarcely arrived when the exercises began.]
3. [He has n't been gone but a minute.]

The correct forms are

1. There were *hardly* enough to form two teams.
2. We *had scarcely* arrived when the exercises began.
3. He *has been gone but a minute*.

**226. *And which; but which.***

In the sentence, "Then came a blizzard, generous and all-pervading, spreading a thick blanket of snow over all *and which* continued many hours," there is a relative clause connected with a principal statement by *and*. This is ungrammatical. The relative *which* is itself the connective. The correct form is,

Then came a generous blizzard which spread a thick blanket of snow over all and continued many hours.

Do not confuse this use with the correct use of a coördinate conjunction connecting two clauses of equal rank; as,

A man *who looked ill* and *who asked for aid*, called on me to-day.

**227. *Kind of* and *sort of*.**

Avoid the use of *kind of* or *sort of* as in "We saw two kinds of an apple" or "He sent me a sort of a note book." Omit the article; as,

1. We saw two kinds of apples.
2. He sent me a sort of note book.

**228. *These kinds* and *those kinds*.**

*These* and *those* can be used with plural nouns only. Do not say *these kind* or *those kind*. The correct forms are *this kind*, *these kinds*, *those kinds*.

**229. *Your coming; my playing*.**

The gerund and verbal noun are never correctly used in apposition with a pronoun. Such expressions as, "We heard of *you coming*," and "They had told him about *me playing*," are incorrect. The pronoun should be changed to a possessive adjective; as,

1. We heard of *your coming*.
2. They had told him about *my playing*.



**230. But what.**

The expression *but what* is used correctly when *but* is a preposition and *what* a relative pronoun; as,

I heard nothing *but what* pleased me.

It is incorrect to use the two words as a sort of compound conjunction, as in "I do not know *but what* you are right." It is better to say,

I do not know *but* you are right.

**231. Different from.**

Since *different* is not the comparative form of the adjective, it is never correct to use *than* with it. Do not say "Poetry is different *than* prose," but,

Poetry is *different from* prose.

**232. As far as.**

The colloquial expression, "all the farther," is ungrammatical. Do not say, "Page 100 is all the farther I read," but,

Page 100 is *as far as* I read.

**233. The, as, but, since, fast, like, near.**

Some words are used correctly as several parts of speech. Their use must be carefully watched.

1. *The* may be adjective or adverb.

(1) Adjective: *The* house. *The* man.

(2) Adverb: *The* more haste, *the* less speed.

2. *As* may be conjunction or pronoun.

(1) Conjunction: Truth is *as* free *as* the air.

(2) Relative pronoun: We purchased such things *as* were for sale.

3. *But* may be conjunction, pronoun, adverb, or preposition.

- (1) Conjunction : Many were examined *but* few passed.
- (2) Relative pronoun : There was not a man *but* did his duty.
- (3) Adverb : He had *but* lately received his degree. (Here *but* = *only*.)
- (4) Preposition : All *but* one of our class graduated. (Here *but* = *except*.)
4. *Since* may be adverb, preposition, or conjunction.
  - (1) Adverb : Robert Fulton died long *since*.
  - (2) Preposition : I have been waiting here *since* noon.
  - (3) Conjunction : *Since* he calls me, I feel it is my duty to go.

5. *Fast* may be adverb or adjective.

- (1) Adverb : The train ran very *fast*.
- (2) Adjective : A *fast* train leaves every hour.

6. A few other adjectives are used as adverbs without change of form ; as, hard, slow.

7. *Like* may be used as adjective or adverb, but not as preposition. It is classed as a preposition by some grammars because the noun following is objective case, either indirect object or object of *to* omitted.

- (1) Adjective : The son is very *like* his father.
- (2) Adverb : He works *like* a machine.

Do not use *like* in place of *as* to connect a clause with the principal statement. The correct form is

I think of my books *as* I do of my friends.

8. *Near* is used as adjective or adverb.

- (1) Adjective : An oak tree is *near* the barn.
- (2) Adverb : The men stopped very *near* us.

234. Some words of different meanings are incorrectly used as synonyms.

1. *Likely* cannot be expressed by *liable*. It is incorrect to say

[He is *liable* to come at any moment.]

The correct form is

He is *likely* to come at any moment.

2. *Loan* means to lend, to give away, and should not be expressed by *borrow*. The correct forms are

I will gladly *loan* my canoe to you.

I should like to *borrow* your canoe from you.

3. *Leave* cannot be expressed by *let*. It is incorrect to say

(1) [Will you *leave* me go?]

(2) [They *let* their child at home.]

The correct forms are

(1) Will you *let* me go?

(2) They *leave* their child at home.

4. *Lie* is intransitive and cannot be expressed by *lay*, which is transitive. The correct forms are

(1) There they *lie*.

(2) There they *lay* their books.

5. *Sit* is intransitive and cannot be expressed by *set*, which is transitive. The correct forms are

(1) There they *sit*.

(2) There they *set* a trap.

6. *Beside* cannot be expressed by *besides*. The correct forms are

(1) He sat *beside* me.

(2) How many came *besides* those named?

## PART II. COMPOSITION

### CHAPTER I

#### ORAL COMPOSITION

Who lacks the art to shape his thoughts, I hold,  
Were little poorer if he lacked the thought.

T. B. ALDRICH.

**235. Introduction.** Whenever we put our thoughts and feelings into words in a clear, logical, connected way, we are producing a composition. We may give expression to thoughts in a sentence, in a paragraph, or in a number of paragraphs ; in each case we are composing.

**236. Oral Composition.** You have been accustomed to think, perhaps, that only written work constitutes composition ; but every spoken sentence, whether part of a conversation, of a recitation, or of an elaborate address, is composition too, and deserving of the same careful construction. Oral expression is more important than written, because it is more common and because the author's personality enters into it more forcefully. If you watch your spoken thoughts, aiming to be accurate and fluent in expressing yourself, you will become a good writer. Hence, *it is necessary that you guard your daily speech both in and out of school, and in*

*your history and science recitations as well as in your English recitation.*

**237. Kinds of Oral Composition.** There are many different kinds of oral composition, ranging all the way from informal, every-day conversation to the most formal address. It is this informal oral composition, including conversation, the classroom recitation, reports, and reproductions, which should be of special interest to you. This you are using constantly. Moreover, mastery in this will lead to efficiency in the formal type of composition.

**238. Conversation.** The least formal kind of composition is conversation. As this is the most natural and the most frequent form of expression, it is here that habits of speech are formed—habits, as we have seen, which affect all composition work, written as well as oral. Therefore, you should admit to your conversation and spoken English only such expressions as will make for the best use of the mother tongue. It is an easy matter to watch conversation English, for the sentences are for the most part simple, and the individual remarks brief. Besides, conversation takes place between two or more people and the effort is divided.

**239. Slang.** The danger of using slang phrases is obvious. They are sure to reappear in unguarded moments when one does not want to use them. This is due to the fact that slang impoverishes the vocabulary by taking the place of good words. Consequently, when a person does not want to use the

slang expression, he finds that he has no suitable words to express his meaning.

Besides preventing the growth of vocabulary, slang has a tendency to weaken the power of discrimination. So insistent is the slang phrase that it responds on all occasions, not in one sense but in many, until finally it has no individuality whatever. Thus the meaning of slang expressions is constantly changing; the words themselves soon become worn out and give way to the newly coined slang. Because, then, slang is in a constant state of change, it should be avoided.

A last reason urged against slang should, in itself, be sufficient to keep you from using it. Slang is for the most part vulgar, and its use indicates a lack of culture and refinement.

**240. Provincial and Obsolete English.** There are other forms of expression that should generally be excluded from one's vocabulary. These are expressions which are not universally understood, either because they have never come into general use or because they have gone out of general use; that is, they are not standard words. They are termed *local* or *provincial* if they have come into use in certain localities only; *obsolete* if they have gone out of general use. Some such expressions become fairly well established in colloquial speech, but even these will seldom be heard among people who use the best English.

## EXERCISE 39

1. Make a list of provincialisms in your locality.
2. Give an oral reproduction of a short conversation you have heard or taken part in, that has interested you. It may have been about a recent storm, the last book you have read, the prospects for a good football game, the best candidate for class president, or some other subject of current interest.
3. Bring to class a list of slang phrases you have heard recently. Give orally in class the sense in which each was used, and in each case supply standard words to express the idea.
4. Repeat a conversation you have heard recently, upon some important news item.
5. Read the following. Reproduce it orally, using direct discourse as far as possible.

The appearance of Rip soon attracted the attention of the tavern politicians. The orator hustled up to him and inquired "On which side he voted?" Rip stared in vacant stupidity. Another short but busy little fellow pulled him by the arm, and, rising on tiptoe, inquired in his ear, "Whether he was Federal or Democrat?" Rip was equally at a loss to comprehend the question; when a knowing, self-important old gentleman made his way through the crowd and demanded in an austere tone what had brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village? — "Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor quiet man, a native of the place, and a loyal subject to the king, God bless him!"

Here a general shout burst from the by-standers — "A tory! a tory! a spy! a refugee! hustle him! away with him!" It was with difficulty that the self-important man restored order;

and demanded again of the unknown culprit, what he came there for, and whom he was seeking. The poor man humbly assured him that he merely came there in search of his neighbors, who used to keep about the tavern.

"Well — who are they? — name them."

Rip bethought himself a moment and inquired, "Where's Nicholas Vedder?"

An old man replied in a thin, piping voice, "Nicholas Vedder! why he is dead and gone these eighteen years."

"Where's Brom Dutcher?"

"Oh, he went off to the army in the beginning of the war; some say he was killed at the storming of Stony Point — others say he was drowned in a squall at the foot of Anthony's Nose. I don't know — he never came back again."

"Where's Van Bummel, the school-master?"

"He went off to the wars too, was a great militia general, and is now in Congress."

Rip's heart died away at hearing these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him too,—he had no courage to ask after any more of his friends but cried out in despair, "Does anybody here know Rip Van Winkle?"

"Oh, Rip Van Winkle!" exclaimed two or three, "Oh, to be sure! That's Rip Van Winkle yonder, leaning against the tree."

Rip looked, and beheld a precise counterpart of himself, as he went up the mountain: apparently as lazy, and certainly as ragged. In the midst of his bewilderment, the self-important man demanded who he was and what was his name.

"God knows," exclaimed he, at his wits' end; "I'm not myself — I'm somebody else — that's me yonder — no — that's somebody else got into my shoes — I was myself last night, but I fell asleep on the mountain, and they've changed my gun,



and everything's changed, and I'm changed, and I can't tell my name or who I am!"

Adapted from IRVING'S *The Sketch Book*.

6. In the above passage point out the contractions and expressions used in the conversation English which would not be used in dignified written discourse. Are these expressions out of place here? Give reasons for your conclusion.

7. Would *all* the expressions in the above be appropriate to *all* conversation? Explain your answer.

**241. Grammar in Oral English.** In the effort to improve your oral language, much attention must be given to grammar. You should not, however, think too much about grammar or about how to express yourself; for if you do, you cannot think about your subject, which is, after all, of prime importance. What you are thinking will lose interest for your hearers if your mind is engaged too much with how you are going to say what you think. It is therefore necessary to cultivate right habits of speech, so that the words will naturally assume correct grammatical form. This can best be done by watching for some one error at a time. This need not interfere with ready thinking and ready speaking. The application of the most important rules of grammar will rather assist both in keeping the thought clear and in making the language express exactly the thought intended. Clear expression cannot result when singular verbs are used with plural subjects, when pronouns are not given their proper

cases or are not in agreement with their antecedents, or when wrong tenses of verbs interrupt the train of thought. Other errors, such as improper contractions like "he don't" or the use of the past participle for the past tense, indicate such a slovenly use of English that you should be ashamed to give utterance to them. Remember that you are judged by your speech, and that the use of correct English is an indication of refinement and education.

**242. Contractions in Oral English.** There are expressions, not ungrammatical, which may be used in oral English but which would rarely be used in written composition. They are the contractions of *cannot* to *can't*, *does not* to *does n't*, *it is* to *it's*. They give naturalness to the oral expression, but in orderly written composition such words should be written out in full.

**243. Enunciation and Pronunciation.** In trying to improve your oral language, you should strive for correct pronunciation and clear enunciation. Both are essential if you would be understood with ease and listened to with enjoyment. Many people cut their words short and run them together in such a way that, if the hearer is not familiar with their manner of speech, he must make a special effort to understand what they say. Even if "What-chu-doin'" is understood to mean "What are you doing," nevertheless the use of such language stamps the speaker as careless. Words ending in *-ing* are particularly liable to contractions of this kind and

should be watched. It requires an effort to gain a clear enunciation, but the effort is worth while. The first step toward the goal is to avoid hurried speaking.

For correct pronunciation, you must make sure that a word is properly accented and has the correct sound values. It is necessary to consult the dictionary frequently, to study the diacritical marks (see §§ 4, 5), and then to use the correct sounds in your every-day language. Correct pronunciation is even more important than distinct enunciation; for incorrect pronunciation indicates ignorance, while indistinct enunciation merely shows carelessness. Both require watchfulness, but the improvement in your spoken language will doubly repay the effort.

#### EXERCISE 40

1. Study Exercise 1 (p. xvi). As these are words which you have occasion to use in ordinary conversation, be sure you can pronounce them correctly. When in doubt consult the dictionary. Be careful to utter each syllable distinctly.

2. Bring to class a list of words you have heard mispronounced in your classes. Give the correct pronunciation.

3. Prepare to read to the class some poem which is one of your favorites. Be careful to enunciate distinctly and to pronounce all the words correctly.

4. Make a list of the grammatical errors you have been conscious of making. Add to this list those errors you have made unconsciously to which your attention has been called. Give the correct form in each case.

**244. Clearness.** We have already considered four essentials of oral English. They are: first, good English, that is, English free from slang phrases, colloquial expressions, and obsolete terms; second, good grammar; third, proper pronunciation; fourth, distinct enunciation. A fifth essential is clearness.

The purpose of language is to express your meaning to somebody, — to make your thoughts clear to others. Unless, then, what you say does express the thought, language fails of its purpose. The use of good English, the proper grammatical constructions, correct pronunciation, and distinct enunciation will accomplish much toward making the meaning clear; but there are other things, too, essential to clearness. The words chosen must be such as the hearer can understand. In the case of a child, for instance, the words must be within the range of his understanding and should be quite different from those one would choose in addressing a grown person. Moreover, words must convey the meaning so exactly that it cannot be misunderstood. They must be properly arranged, as must the thoughts. Consider how much the hearer needs to be told, where you are to begin, where to leave off, always keeping in mind the particular person to whom you speak, and aiming not only to be understood but to interest.

#### EXERCISE 41

1. Explain to the class why it is necessary to be careful in spoken English. Aim to make your meaning clear; enunciate distinctly.

2. Tell the class how to play a game which you have enjoyed.

3. Direct a stranger from your railroad station to your school building.

*6m* 4. Tell the class which you like best of the subjects you are studying in school this year, and explain why you enjoy it most.

5. Explain to the class, as though they were strangers, an improvement your city is making.

6. A little child has asked you which is better, summer or winter. Tell him your preference and give your reasons.

7. Consult the dictionary to find out the exact meaning of the italicized words in the following quotation. Explain the meaning of the sentence.

*Generosity* often runs into *profusion*, *economy* into *avarice*, *courage* into *rashness*, *caution* into *timidity*, and so on.

8. Read two paragraphs from a standard author suggested by your teacher. Make a list of the words in the paragraphs which you would not be likely to use in conversation. Consult the dictionary for the meaning of each word, so that you can explain it to the class and use the word in a sentence to illustrate its meaning.

9. Use the following synonyms in sentences which illustrate the different shades of meaning:

(a) Forgive, pardon, acquit.

(b) Pretty, beautiful, handsome, picturesque.

(c) Fetch, bring, carry.

(d) Accident, chance, misfortune. \_ \_ \_ \_ \_

(e) Awkward, ridiculous, absurd, grotesque.

(f) Tired, fatigued, exhausted.

(g) Admit, allow, concede, grant, suffer, tolerate.

**245. Recitation English.** We have considered one kind of oral composition; that is, conversational English. A more formal kind is the oral language of recitations in school. Next to conversation English you use this form most frequently, for it is a part of every recitation — Latin, history, science, and mathematics, as well as English. You cannot expect to become good speakers and writers, if you make use of clear, correct English in the English classroom only.

The main fault common to almost all recitations is that the sentences are not complete. You are satisfied to utter a word or phrase or clause in answer to the teacher's question, not taking the pains to express your thought completely. The cases where a word will suffice are rare and your own judgment will tell you when such answers are appropriate. In general *make it a rule to express every answer in complete sentences, to let no statement pass that has not a subject and a predicate.* Complete statements are more forceful and give added weight to the recitation, and at the same time they help to form the habit of correct expression.

A second fault in recitations is that the recitations as well as the sentences are incomplete; that is, they are incomplete unless the teacher, by means of numerous questions, helps to bring out the necessary points and to present them in a logical order. The difficulty in giving a topical recitation is that you do not take time to recall the definite points included

and hence the answer is without plan. Your statements are not arranged logically and thus soon become confused, including facts that have no bearing upon your topic, and leaving out essentials. When called upon for a topical recitation, — and most recitations are of this kind, — *first, think what your question calls for ; second, recall the definite information you have upon the subject ; third, arrange this information in logical order.* It might be well in this connection to remember that to begin with “Why-a” does not help you in the least, but rather detracts from what you have to say.

You will see that if you are to give a topical recitation in the various classes, it is necessary that you study the lessons with that in view. You must notice what topics are discussed in your lessons and what is said in connection with each topic.

#### EXERCISE 42

1. Report the incomplete statements you have heard during two recitation periods.

2. Name the topics which have been discussed in this chapter on oral composition. Be prepared to give a topical recitation on any one of them. Assume that what you are going to say to the class on these subjects is new to them.

3. Come to class prepared to recite on the following topics connected with the life of Sir Walter Scott, Christopher Columbus, or James Russell Lowell :

(a) Birth : time, place ; ancestry.

(b) Early life, education, pursuits, habits, etc.

- (c) Chief events of public and private life.
- (d) Death : time, place, circumstances.
- (e) Characteristics : personal appearance, mental and moral qualities, likes and dislikes, etc.
- (f) Service to country and to the world.

4. Read the following, make a list of the topics, and prepare to discuss them :

#### THE PIONEERS OF 1850

When the European and the savage are brought in contact, both are gainers, and both are losers. The former loses the refinements of civilization, but he gains, in the rough schooling of the wilderness, a rugged independence, a self-sustaining energy, and powers of action and perception before unthought of. The savage gains new means of comfort and support, cloth, iron, and gunpowder ; yet these apparent benefits have often proved but instruments of ruin. They soon become necessities and the unhappy hunter, forgetting the weapons of his fathers, must thenceforth depend on the white man for ease, happiness, and life itself.

Those rude and hardy men, hunters and traders, scouts and guides, who ranged the woods beyond the English borders, and formed a connecting link between barbarism and civilization, have been touched upon already. They were a distinct, peculiar class, marked with striking contrasts of good and evil. Many, though by no means all, were coarse, audacious, and unscrupulous ; yet, even in the worst, one might often have found a vigorous growth of warlike virtues, an iron endurance, an undespairing courage, a wondrous sagacity, and singular fertility of resource. In them was renewed, with all its ancient energy, that wild and daring spirit, that force and hardihood of mind, which marked our barbarous ancestors of Germany and Norway. These sons of the wilderness still survive. We may find them to



this day, not in the valley of the Ohio, nor on the shores of the lakes, but far westward on the desert range of the buffalo, and among the solitudes of Oregon. Even now, while I write, some lonely trapper is climbing the perilous defiles of the Rocky Mountains, his strong frame cased in time-worn buck-skin, his rifle gripped in his sinewy hand. Keenly he peers from side to side, lest Blackfoot or Arapahoe should ambuscade his path. The rough earth is his bed, a morsel of dried meat and a draught of water are his food and drink, and death and danger his companions. No anchorite could fare worse, no hero could dare more; yet his wild, hard life has resistless charms; and while he can wield a rifle, he will never leave it. Go with him to the rendezvous, and he is a stoic no more. Here, rioting among his comrades, his native appetites break loose in mad excess, in deep carouse, and desperate gaming. Then follow close the quarrel, the challenge, the fight, — two rusty rifles and fifty yards of prairie.

The nursling of civilization, placed in the midst of the forest, and abandoned to his own resources, is helpless as an infant. There is no clew to the labyrinth. Bewildered and amazed, he circles round and round in hopeless wanderings. Despair and famine make him their prey, and unless the birds of heaven minister to his wants, he dies in misery. Not so the practised woodsman. To him the forest is a home. It yields him food, shelter, and raiment, and he threads its trackless depths with undeviating foot. To lure the game, to circumvent the lurking foe, to guide his course by the stars, the wind, the streams, or the trees, — such are the arts which the white man has learned from the red. Often indeed the pupil has outstripped his master. He can hunt as well; he can fight better; and yet there are niceties of the woodsman's craft in which the white man must yield the palm to his savage rival. Seldom can he boast, in equal measure, that subtlety of sense, more akin to the in-

instinct of brutes than to human reason, which reads the signs of the forest as the scholar reads the printed page, to which the whistle of a bird can speak clearly as the tongue of man, and the rustle of a leaf give knowledge of life or death.

FRANCIS PARKMAN: *The Conspiracy of Pontiac.*

**246. Abstracts and Reproductions.** It frequently happens that your teachers refer you to articles and references, which you are called upon later to reproduce for the benefit of those who have not read them. This may be accomplished in two ways: by giving an abstract of the article or by giving a reproduction. The former method is probably the more common. The best way to prepare to present an abstract is to read the article through once carefully and understandingly, then read it through again noting the topics and their order of treatment. Having then the topics and order well in mind, you should be able to give the class the facts concerning these topics, keeping to the original order, and reporting the points in your own words.

If the assignment is of great importance, you may be called upon to reproduce it. This means that you must make every one of the ideas expressed therein your own, and must then express them in your own words. That is, the reproduction keeps closer to the original, giving the whole thought as far as possible. This work is not confined to the schoolroom alone. You will frequently be called upon to tell others what you have read, to give reports, and to reproduce statements made by others. The aim in all these

should be to report faithfully, clearly, and accurately. First of all be sure you understand, then take pains to choose your language in such a manner that the sense is unchanged. State the points in a logical order.

#### EXERCISE 43

1. Give an oral abstract of some magazine article you have read recently. Aim to make what you say clear and interesting to your classmates.

2. Report on the most interesting article you can find in the daily paper.

3. Give a report on some recent reading you have done as supplementary to your English work. Keep to the particular topic suggested by your teacher.

4. Report on the results of the last French war in America.

5. Give a report of what the school is doing in athletics, in debating, in public speaking, or in any other of its activities.

6. Reproduce in your own words the following:

I sprang to the stirrup, and Joris, and he ;  
I galloped, Dirck galloped, we galloped all three ;  
" Good speed ! " cried the watch, as the gate bolts undrew ;  
" Speed ! " echoed the wall to us galloping through ;  
Behind shut the postern, the lights sank to rest,  
And into the midnight we galloped abreast.

Not a word to each other ; we kept the great pace  
Neck by neck, stride by stride, never changing our place ;  
I turned in my saddle and made its girths tight,  
Then shortened each stirrup, and set the pique right,  
Rebuckled the cheek-strap, chained slacker the bit,  
Nor galloped less steadily Roland a whit.

'T was moonset at starting ; but while we drew near  
Lokeren, the cocks crew and twilight dawned clear ;  
At Boom, a great yellow star came out to see ;  
At Duffeld, 't was morning as plain as could be ;  
And from Mecheln church-steeple we heard the half chime,  
So Joris broke silence with, " Yet there is time ! "

At Aershot, up leaped of a sudden the sun,  
And against him the cattle stood black every one,  
To stare through the mist at us galloping past,  
And I saw my stout galloper Roland at last,  
With resolute shoulders, each butting away  
The haze, as some bluff river headland its spray.

And his low head and crest, just one sharp ear bent back  
For my voice, and the other pricked out on his track ;  
And one eye's black intelligence, — ever that glance  
O'er its white edge at me, his own master, askance !  
And the thick heavy spume-flakes which aye and anon  
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned ; and cried Joris, " Stay spur !  
Your Roos galloped bravely, the fault 's not in her.  
We'll remember at Aix " — for one heard the quick wheeze  
Of her chest, saw the stretched neck and staggering knees,  
And sunk tail, and horrible heave of the flank,  
As down on her haunches she shuddered and sank.

So, we were left galloping, Joris and I,  
Past Looz and past Tongres, no cloud in the sky ;  
The broad sun above laughed a pitiless laugh,  
'Neath our feet broke the brittle bright stubble like chaff ;  
Till over by Dalhem a dome-spire sprang white,  
And " Gallop," gasped Joris, " for Aix is in sight ! "

"How they 'll greet us!" — and all in a moment his roan  
Rolled neck and croup over, lay dead as a stone;  
And there was my Roland to bear the whole weight  
Of the news which alone could save Aix from her fate,  
With his nostrils like pits full of blood to the brim,  
And with circles of red for his eye-sockets' rim.

Then I cast loose my buffcoat, each holster let fall,  
Shook off both my jack-boots, let go belt and all,  
Stood up in the stirrup, leaned, patted his ear,  
Called my Roland his pet-name, my horse without peer;  
Clapped my hands, laughed and sang, any noise, bad or good,  
Till at length into Aix, Roland galloped and stood.

And all I remember is — friends flocking round  
As I sat with his head 'twixt my knees on the ground;  
And no voice but was praising this Roland of mine,  
As I poured down his throat our last measure of wine,  
Which (the burgesses voted by common consent)  
Was no more than his due who brought good news from Ghent.

BROWNING: *How they Brought the Good  
News from Ghent to Aix.*

7. Give orally the thought in the following quotations;  
use the author's language if that comes to you before your  
own words:

(a) *Puck*. How now, spirit! Whither wander you?

*Fairy*. Over hill, over dale,

Thorough bush, thorough brier,

Over park, over pale,

Thorough flood, thorough fire,

I do wander everywhere,

Swifter than the moon's sphere;

And I serve the fairy queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be :  
In their gold coats, spots you see ;  
Those be rubies, fairy favors,  
In those freckles live their savors :

I must go seek some dewdrops here,  
And hang a pearl in every cowslip's ear.  
Farewell, thou lob of spirits ; I 'll be gone :  
Our queen and all her elves come here anon.

SHAKESPEARE : *A Midsummer Night's Dream.*

- (b) Breathes there the man with soul so dead,  
Who never to himself hath said,  
    " This is my own, my native land ? "  
Whose heart hath ne'er within him burn'd,  
As home his footsteps he hath turn'd  
    From wandering on a foreign strand ?  
If such there breathe, go, mark him well ;  
For him no minstrel raptures swell ;  
High though his titles, proud his name,  
Boundless his wealth as wish can claim ;  
Despite those titles, power, and pelf,  
The wretch, concentred all in self,  
Living, shall forfeit fair renown,  
And, doubly dying, shall go down  
To the vile dust from which he sprung,  
Unwept, unhonored, and unsung.

SCOTT : *The Lay of the Last Minstrel.*

(c) The first snow came. How beautiful it was, falling so silently all day long, all night long, on the mountains, on the meadows, on the roofs of the living, on the graves of the dead ! All white save the river, that marked its

course by a winding black line across the landscape; and the leafless trees, that against the leaden sky now revealed more fully the wonderful beauty and intricacy of their branches!

What silence, too, came with the snow; and what seclusion! Every sound was muffled, every noise changed to something soft and musical. No more trampling hoofs,—no more rattling wheels! Only the chiming sleigh-bells, beating as swift and merrily as the hearts of children.

LONGFELLOW: *Kavanagh*.

**247. Memory Work.** Reproductions may be of another kind; instead of reproducing the thought of an author in your own words, you may give his exact words, from memory. Both the memorizing of prose and poetry, and the retelling of passages from literature in your own language are valuable, for thus you increase your stock of words and idioms. For instance, in the above exercises it was necessary to make a careful selection of words to express the author's meaning. Sometimes you were compelled to use the original expression to reproduce the thought adequately, and so increased your own vocabulary. Memorized passages serve the same purpose and have a value that can scarcely be over-estimated. They not only improve your own use of English, but also stimulate thought and become a source of much pleasure and satisfaction in after years.

#### EXERCISE 44

1. Read the following two or three times; reproduce it in your own words; then memorize it and repeat it

to the class ; pay particular attention to expression and pronunciation :

And let the sacred obligations which have devolved on this generation, and on us, sink deep into our hearts. Those who established our liberty and our government are daily dropping from among us. The great trust now descends to new hands. Let us apply ourselves to that which is presented to us, as our appropriate object. We can win no laurels in a war for independence. Earlier and worthier hands have gathered them all. Nor are there places for us by the side of Solon, and Alfred, and other founders of States. Our fathers have filled them. But there remains to us a great duty of defence and preservation ; and there is open to us also, a noble pursuit, to which the spirit of the times strongly invites us. In a day of peace, let us advance the arts of peace and the works of peace. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered. Let us cultivate a true spirit of union and harmony. Let our object be, *Our country, our whole country, and nothing but our country*. And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration forever !

WEBSTER : *Bunker Hill Oration*.

2. Memorize one or more of the following selections and repeat in class ; pay particular attention to your enunciation :

- (a) Build thee more stately mansions, O my soul,  
As the swift seasons roll !  
Leave thy low-vaulted past !



the story must proceed in a straight-forward manner, with the introduction of only those details which have a direct bearing upon the point. Finally, when the hearer's curiosity has been satisfied, that is, when you have reached the point of your story, it should end.

**249. Description in Oral Composition.** Frequently, when you tell a personal incident, repeat a conversation, give a recitation, or reproduce the thoughts of others, it is necessary to describe persons, places, feelings, and situations. These descriptions add interest and make what is told more vivid to the hearers. They must be brief, however, for they are incidental. Because they are brief, the details selected should be the prominent and characteristic ones. If you are describing a person, select the unusual characteristics, those in which he is unlike other people. Give first the general appearance, then add details that are significant. If you are describing an object, give first the general outline, size, color, and shape, then add particulars.

#### EXERCISE 45

1. Recall an interesting incident you have heard recently. Tell it to the class beginning with the time, place, and character. Introduce any bits of description which will add to the point of the incident.

2. Prepare to tell the class an interesting story you have read in a magazine or newspaper. Be sure your story has a point and that you tell only the necessary details. Avoid using "and" and "and then" too frequently.



**THE LAUGHING CAVALIER**

*Franz Hals*

3. Read about Ichabod Crane's ride in Irving's *Sketch Book*; then relate the incident to your classmates, giving a description of Ichabod.

4. Retell an incident taken from literature assigned by your teacher.

5. Tell some anecdote of your father's early life. (Substitute some other member of your family for your father, if you wish.)

6. Tell about some anecdote in your own life in such a way that it is interesting and entertaining. The following topics may suggest one or more stories:

- |                           |                              |
|---------------------------|------------------------------|
| (a) A practical joke.     | (e) The morning I was tardy. |
| (b) Missing the train.    | (f) An unexpected discovery. |
| (c) An unexpected caller. | (g) A swimming accident.     |
| (d) A fortunate hit.      | (h) A forgotten errand.      |

7. Relate a personal incident from the life of some author or statesman whose biography you have read.

**250. The Oral Paragraph.** In the work in oral composition you have seen the necessity for a plan of procedure, for some method of presenting what you have to say. You have noted the following points:

1. Your sentences must be complete.

2. You must have a definite topic in mind when you are talking.

3. What you say must be closely related to that topic.

4. When you have more than one topic, they must be presented according to some definite plan and in a certain order.

In this plan of composition it is the topic which is emphasized. Upon this your thought is centered

in talking ; and hence it is about this that your sentences tell something. Such a group of sentences all closely related and treating of one topic is called a **paragraph**. It may be oral or written. There should be one sentence placed at the beginning of the paragraph, which tells the hearer what you are going to talk about ; that is, which states the topic. This is called the **topic sentence**.

The topic sentence is of great importance in oral discourse, perhaps of even greater importance than in written discourse ; for the hearer cannot go back over the paragraph as the reader can, if he has missed the point. Hence the topic should be clearly and forcefully stated at the beginning of the paragraph, and sometimes again at the close, especially if there are several paragraphs.

#### EXERCISE 46

In the following exercises pay particular attention to the use of good English ; to the paragraph form, stating in each case a topic sentence first ; and to the order of points. Think first what you are going to say and form some plan as to the order in which you will say it.

1. Tell the class about a book they ought to read or a trip they ought to make, stating your reasons.
2. Using these as topic sentences, express orally your thoughts on the subjects :

(a) Every boy or girl who has the opportunity should take a high school course.

(b) Swimming (or any form of exercise you like) is the best exercise of all to me, and the most fun.

(c) Memorizing good prose or poetry is of great benefit to a person.

(d) A most interesting experience occurred on my way to school the other morning.

(e) Let me tell you how

a. I spent my vacation.

b. I got caught in my own joke.

c. We got frightened by a tramp.

d. We put out the fire.

e. We were punished.

(f) When Columbus came to America, he found a people very different from the Spaniards and other Europeans.

(g) Benjamin Franklin was one of the most remarkable men that the country has produced.

(h) As the United States has many varieties of soils and climate, its products also are varied.

(i) John Smith was the most picturesque figure in the early history of America.

3. Your class has decided to ask your teacher to postpone an examination. You are to speak in behalf of the class. Tell them what you are going to say.

4. Tell the class about some character in the book you are reading, or some odd person you have met.

5. Explain to the class what you would like to do when you leave school, and why your chosen occupation is pleasing to you.

✓ 6. Tell the story suggested by one of the following phrases, bringing the phrase into your story, at the appropriate point :

(a) One day as I was strolling in the park, —

(b) As I reached the corner, the fire company came down the street ; and —

(c) The captain said, " Carry the message to the front ;  
and —"

(d) And suddenly there appeared —

(e) The score was even, two men were out, when Dick  
came to the bat in the ninth inning ; —

(f) I had watched the trail all morning, with gun in hand ;  
but —

7. What incident from his life do you imagine the  
laughing cavalier has just been telling? (See page 167.)

8. Turn to the picture on page 267. What traits of  
character do you find pictured in the face?

## CHAPTER II

### REVIEW OF CAPITALIZATION AND PUNCTUATION

**251.** The purpose of marks of punctuation is to assist the reader's understanding by indicating such grouping of words as will convey the author's meaning. These marks stand in place of the pauses and inflections of voice in spoken language which play so large a part in conveying our meaning. They indicate to the eye the writer's pauses and breaks in thought, and the grammatical relation between words and groups of words. The right and wrong of punctuation cannot be set down in arbitrary rules, since the use of the different marks depends on the judgment of the individual and may change from time to time. However, a few rules, which are recognized and followed by the best English writers, should be learned and put into practice. Further than this, you should observe carefully the punctuation of present-day writers and publishers of good standing.

#### Capitalization

##### **252.** Uses of Capital Letters

1. The first word of a sentence, of every line of poetry, and of a direct question or a direct quotation (except

a mere phrase or a part of a sentence) should begin with a capital letter.

He said, "We have come for the purpose of explaining the matter."

Ask yourself this question : Are you making the most of your opportunities ?

2. Proper names should begin with capitals. This includes names of persons, places, rivers, mountains, races, sects, holidays, events of historical importance, epochs of time, etc.

Battle of the Wilderness, The Middle Ages, Republicans, Presbyterians.

NOTE. The words *street*, *river*, *mountain*, and the like, begin with capitals only when used as part of a proper name.

Tremont Street, Nile River, Pyrenees Mountains.

3. The names of the days of the week and months of the year — but not the seasons — should begin with capitals.

Monday, June, fall, spring.

4. The names applied to Deity should begin with capitals. Personal pronouns referring to Deity are also capitalized when their antecedents are not expressed or when there might be confusion of antecedents.

He that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty.

Come unto Me all ye that labor and are heavy laden and I will give you rest.

5. Adjectives derived from proper nouns should begin with capitals.

American, Shakespearian.



6. The pronoun *I* and the interjection *O* are always capitalized.

NOTE. The interjection *Oh* is capitalized only when it stands at the beginning of a sentence.

7. The first word and every important word in the titles of books, essays, etc., should begin with capitals.

A Tale of Two Cities.

The Flight of a Tartar Tribe.

8. Titles of rank and honor used in connection with proper names should begin with capitals. When the title is used without the proper name, it is capitalized only in the case of officials of high rank.

The President summoned the Secretary of State to an important conference.

Rear-Admiral Dewey.

The alderman from the fifth ward.

9. The words *north*, *south*, *east*, *west*, and their compounds (*northeast*, etc.) and adjectives (*northern*, etc.) should begin with capitals when they refer to sections of the country, and not when they simply denote direction.

The commercial interests of the South, as well as those of the North, felt the financial depression.

Toward evening a refreshing breeze came up from the west.

10. Words denoting kinship as father, mother, etc., are capitalized when used without the possessive pronoun and when used with a proper name.

Did you tell Father that Uncle John had decided to remain in California?

He begged his sister to intercede.

11. Names of personified objects should begin with capitals.

And, O, ye Fountains, Meadows, Hills, and Groves,  
Forbid not any severing of our loves!

### EXERCISE 47

a. Bring to class two illustrations of each of the above rules for the uses of capitals. These illustrations may be original or taken from your reading.

b. Give the reasons for the use of capitals in the following sentences :

1. We heard the President's address at the Champlain Tercentenary Celebration.

2. Father and Sister expect to join Uncle Fred in the English lake district next summer, probably in July.

3. *Days Off* by Henry Van Dyke would be a good book to take to read on your journey.

4. And Sir Launfal said, "I behold in thee  
An image of Him who died on the tree ;"

5. He was heard to ask, "Will you kindly direct me to Washington Street?"

6. General Clarence R. Edwards, Chief of the Bureau of Insular Affairs, in his annual report to the Secretary of War, urges that American citizenship be extended to the Porto Ricans.

7. He was the one man in the country who could transfer the free life of the West to the pages of a magazine without loss of vitality, as "The Buffalo Hunt," "The Broncho Buster," and "The Apache Trail" testify.

8. The Republicans in the House supported the bill with enthusiasm.

9. Poor man! I know he would not be a wolf,  
But that he sees the Romans are but sheep.

10. Protestants and Catholics and even those who worship stones may know Him and be known of Him; for He has made all.

11. But, O Grief,  
Where hast thou led me?

12. The meeting of the Alumni Association will be held the last Tuesday in February.

c. Supply the necessary capitals in the following sentences :

1. Early in 1897 he entered the senate and remained there until the president appointed him secretary of state.

2. In Julius Caesar Brutus warns, "remember march, the ides of march remember."

3. For a parallel to the Elizabethan age we must go back to the age of Pericles in Athens.

4. I will say of the Lord, he is my refuge and my fortress: my God; in him will I trust.

5. Let not ambition mock their useful toil  
their homely joys and destiny obscure;  
nor grandeur hear with a disdainful smile,  
the short and simple annals of the poor.

6. Father's letter states that mother and my aunt Elizabeth will return from the West to-morrow on the Lake Shore Limited.

7. "and how came Miss Matilda not to marry him?" asked I.

"Oh, I don't know. He was willing enough, I think; but you know Cousin Thomas would not have been enough of a gentleman for the rector and Miss Jenkins."

"Well! but they were not to marry him," said I impatiently.

"No; but they did not like Miss Matty to marry below her rank."

you know she was the rector's daughter, and somehow they are related to Sir Peter Arley; Miss Jenkins thought a deal of that."

"poor Miss Matty!" said

MRS. GASKELL: *Cranford*.

d. Bring to class a newspaper or a magazine in which you have found examples of capitalization which seem to you to vary from the rules you have learned.

e. Compare two daily papers or two magazines noting any differences in the use of capitals.

## Punctuation

**253. The Comma.** In general, the comma is used to indicate in the sentence a slight pause or break in thought; an omission of words essential to the grammatical structure; or the separation of parenthetical words not essential to the grammatical structure. In its office of separation the comma denotes a lesser degree of separation than the semicolon, which in turn marks a lesser degree of separation than the colon.

**254. The Uses of the Comma are:**

1. To separate words or phrases or clauses in the same construction forming a series, unless all connectives are expressed.

The multitude gave vent to their rage, grief, astonishment, and despair.

To the memory of the Man, first in war, first in peace, and first in the hearts of his countrymen.

**NOTE 1.** It is customary when but one connective is used in a series, that is, between the last two members, to precede it with a comma.

**NOTE 2.** When the phrases or clauses in the series are long and complicated or when they are not very closely related in thought, the semicolon should be used to mark the separation, instead of the comma. See, for example, the punctuation in the first sentence of § 253.

2. To set off from the rest of the sentence, words or expressions used in apposition.

There are only two places in Europe, Constantinople and Gibraltar, that combine an equally perfect landscape with an equally imperial position.

**NOTE.** If the noun and the appositive are so closely connected as to form a single idea, the comma is omitted.

My friend Richmond returns this week.

3. To separate from the rest of the sentence, a brief, direct quotation or question.

Weller then shouted, "He 's coming our way, after all!"

**NOTE.** If the quotation is long or formal, a colon or a colon and a dash are used.

4. To mark the omission of words grammatically essential.

If convenient, return the book tomorrow ; if not, Wednesday.

5. To separate from the rest of the sentence, words used in direct address.

Haste thee, Nymph, and bring with thee  
Jest and youthful Jollity.

6. To separate from the rest of the sentence, words, phrases, and clauses not essential to the grammatical structure of the sentence.

That, I think, is a valuable suggestion.

In general, however, this is their manner of conducting the meeting.

**NOTE.** If the parenthetical expression is long and loosely connected with the rest of the sentence, dashes or parentheses are used instead of commas. Dashes indicate a closer relation than parentheses, and the present tendency is to use the dash in place of the parenthesis.

7. To separate from the rest of the sentence, phrases and clauses which are out of their natural order.

Before anybody could answer, she was gone.

Wrapt in his odorous and many-colored robe, he took his staff in hand and moved pretty vigorously to the head of the staircase.

8. To separate from the rest of the sentence, a nominative absolute construction and expressions used independently. See § 69.

The wagon having broken down, they made their way on foot.  
To tell the truth, I was frightened.

9. To separate a long, somewhat involved subject from the predicate.

What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afield.

10. To separate from the rest of the sentence, clauses, except such as are restrictive. See § 74, 2-4.

The old house, in which we had lived for many years, was torn down.

On the side of the Green that led towards the church, the broken line of thatched cottages was continued nearly to the churchyard gate.

(Notice that the clause "that led towards the church" is restrictive.)



land," cried Davies roguishly. "Mr. Johnson," said I, "I do indeed come from Scotland, but I cannot help it." . . . "That, sir" (cried Johnson), "I find is what a very great many of your countrymen cannot help." This stroke stunned me a good deal; and when we had sat down I felt myself not a little embarrassed and apprehensive of what might come next.

7. Most of his conversation, it must be confessed, is rather tiresome.

8. Dred Scott, a slave, was taken by his master to Illinois, a free state, and from there to Minnesota.

9. On our way home, we sought out the wood road, which proved cool and inviting.

10. Look upward, not downward; forward, not back.

b. Supply the necessary commas in the following:

1. In the early years of this century, such a linen-weaver, named Silas Marner, worked at his vocation in a stone cottage that stood among the nutty hedgerows near the village of Rav-  
eloe and not far from the edge of the deserted stone-pit.

2. In war he was warlike; in peace, peaceable.

3. It is a poor compliment to our skill that play, what games we will, we never win over them.

4. That boy, it seems to me, may some day make his mark in the world.

5. When our work is completed, what say you, James, to a trip up the river?

6. Abraham Lincoln, among others, believed the decision wrong and said so.

7. Rip bethought himself a moment and inquired, "Where's Nicholas Vedder?"

8. The thing for us to decide first of all is, Who shall be spokesman.

9. A throng of bearded men in sad-colored garments and



gray steeple-crowned hats intermixed with women, some wearing hoods and others bareheaded, was assembled in front of a wooden edifice the door of which was heavily timbered with oak and studded with iron spikes.

10. They now stood, it seemed, on the highest peak the view from which was well worth the climb that had all but exhausted the younger boys.

11. Get me a taper in my study, Lucius ;

When it is lighted, come and call me here.

12. The barn, which stands in the grove on the left bank of the river, was struck by lightning and burned to the ground.

13. So grand was the old man's aspect, and so did he contrast in appearance the narrow garb, and shaven chins, of those around that the Duke was roused from his reverie at the sight and marvelling why one evidently the chief of high rank had neither graced the banquet in his honor nor been presented to his notice, he turned to the Earl of Hereford, who approached him with a gay salutation and inquired the name and title of the bearded man in the loose flowing robe.

14. Cato said, "I had rather men should ask, why my statue is not set up than why it is."

### 255. Uses of the Semicolon

1. The semicolon is used to separate the members of a compound sentence, when they are complex in structure or not closely related; when commas are used within the members; or when the connective is omitted.

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him.

What he saw did not strike him as pitiful; it did not weigh him down with despondency.

NOTE. When the members of the compound sentence are short and very closely connected, the comma is used, even when connectives are omitted.

I spoke, I thought, I regretted.

2. The semicolon is used before *as*, *namely*, *that is*, *for example*.

He asked only one privilege ; that is, to be allowed to visit his old haunt, the trout stream.

3. Clauses in a series all having the same dependent construction are separated from each other by semicolons.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

## 256. Uses of the Colon

1. The colon is a mark of anticipation and is used to introduce a long formal quotation; an enumeration; a series of expressions explanatory of a general statement; or a statement formally introduced by such words as *thus*, *as follows*, *these*, *this*.

Adjective relative clauses are of two kinds: restrictive and non-restrictive relative clauses.

The epitaph on Shakespeare's tomb is as follows :

Good friend, for Jesus' sake forbear  
To dig the dust enclosed here ;  
Blest be the man that spares these stones,  
And cursed he that moves my bones.

The following books are to be read: *Quentin Durward*, *A Tale of Two Cities*, Irving's *Life of Goldsmith*, and *The Odyssey*.

2. If the members of a compound sentence contain

semicolons, they may be separated from each other by colons.

It is too cold ; the walks are too treacherous : we will wait until conditions are more favorable.

3. A statement added to a sentence already complete, with no introductory connecting word, is preceded by a colon.

The Beautiful is higher than the Good : the Beautiful includes the Good.

### EXERCISE 49

Explain the use of the semicolons and colons in the following :

1. I challenge you all to answer this : I tell you, you cannot.

2. We are simply lazy ; too lazy to make ourselves comfortable.

3. He who entered on a winter night beheld a strange spectacle : the vista of fires lighting the smoky concave ; the bronze groups encircling each, — cooking, eating, gambling, or amusing themselves with idle badinage ; shrivelled squaws, hideous with three-score years of hardship ; grisly old warriors, scarred with Iroquois war clubs.

4. We must not, before beginning a sentence, decide what the end shall be ; for if we do, nobody will care to hear the end.

5. The actual cutting of hay may be done in two ways : either by hand or by machine.

6. Joy comes, grief goes, we know not how ;  
Everything is happy now,  
Everything is upward striving ;  
'Tis as easy now for the heart to be true  
As for grass to be green or skies to be blue, —  
'Tis the natural way of living :  
Who knows whither the clouds have fled ?

7. The old Squire was an implacable man : he made resolutions in violent anger, and he was not to be moved from them after his anger had subsided.

### 257. Uses of the Period

1. Every declarative and imperative sentence is followed by a period, which indicates a complete grammatical unit. See § 19 : 3.

2. A period follows every abbreviation ; as, Mr., Dept., N. Y.

### 258. Uses of the Interrogation Point

1. The interrogation point is placed at the end of every sentence that asks a direct question. Sometimes, instead of being placed at the end of the sentence, it is placed after the interrogative part of the sentence.

“What do they now, maiden ?” said Ivanhoe.

Who is there ? — What art thou ? — that darest to echo my words in a tone like that of a night raven.

2. To indicate doubt, the interrogation point is placed in parentheses (?).

Geoffrey Chaucer, the first of the greater poets of England, was born in 1340 (?) and died in 1400.

### 259. Uses of the Exclamation Point

1. The exclamation point is used after every exclamatory sentence and after interjections and other expressions of emotion.

But, alas ! you are not all here !

NOTE. In the above sentence the writer lays stress on the introductory exclamatory word by the first exclamation point, and on the sentence as a whole by the second.

2. The exclamation point is frequently used to express contempt or sarcasm.

And he is a poet!

### 260. Uses of the Dash

1. The dash is used to mark a sudden change in thought or in construction.

These were thy charms — but all thy charms are fled.

I heard that — I think I'll not tell you what I heard.

2. Dashes may be used, in place of commas, to set off parenthetical expressions which have a closer connection with the rest of the sentence than parentheses would indicate.

Thenceforward you have the whole evening — the whole night, if needful — to ransack the treasures of the house and to make good your safety.

3. The dash may be used to set off an appositive or supplementary word or phrase added for purpose of emphasis or of explanation.

His features were plain, but not repulsive — certainly not so when lighted up by conversation.

My punishment was the cruelest mortification — neglect.

4. The dash may be used with the colon before a direct quotation, an enumeration, or a statement formally introduced.

The lines you mean are as follows: —

Daffodils,

That come before the swallow dares and take  
The winds of March with beauty.

There are three degrees of comparison: — positive, comparative, and superlative.

5. The dash is used to indicate the omission of letters or figures.

The Revolutionary War lasted from 1775-'83.

6. Dashes are frequently used between words and groups of words to indicate hesitancy or strong emotion.

Yes — no — that is, if you are perfectly — perfectly — will — willing.

NOTE. Do not make the dash do duty for other marks of punctuation. The dash has its distinctive uses and should not be misused.

### 261. Uses of Quotation Marks

1. All direct quotations should be enclosed in quotation marks.

"Will you," said the superintendent, "report this matter in full?"

NOTE. When the direct quotation is interrupted by a parenthetical expression, both parts of the quotation must be enclosed in quotation marks. Care should be taken to show where quoted passages begin and end.

2. When a quotation consists of more than one paragraph, quotation marks should be placed at the beginning of each paragraph, but at the end of the last one only.

3. A quotation within a quotation is indicated by single quotation marks.

"Yes, of course," she admitted, "but Father said distinctly, 'I prefer to go myself.'"

NOTE 1. For a third quotation, that is, a quotation within the one indicated by the single marks, use double quotation marks.

NOTE 2. An exclamation or interrogation point is placed be-

fore the quotation marks if it belongs to the matter quoted ; after the quotation marks, if it belongs to the whole sentence.

4. Titles of books, periodicals, musical compositions, paintings, and sculptures are enclosed in quotation marks.

Shakespeare's "As You Like It" is the play the students selected.

NOTE. In printed matter italics are often used instead of quotation marks.

### 262. Uses of Parentheses and Brackets

1. Parentheses are used to enclose explanatory matter or expressions loosely connected in thought and structure with the rest of the sentence.

After tea, when the door was shut and all was made snug (the nights being cold and misty now), it seemed to me the most delicious retreat that the imagination of man could conceive.

During those years (1777-1781) he wrote what is probably his most lasting contribution to literature.

2. Brackets are used to enclose expressions inserted in a direct quotation, but not a part of the original sentence. The expressions inserted are in the nature of explanations or corrections.

That same year [1898] he made a second trip to the far East to study the problem.

### 263. Uses of the Apostrophe

The apostrophe has three uses :

1. To form the possessive case of nouns. (See § 60.)
2. To indicate the omission of letters or figures.

The calm light of the moon shone o'er the peaceful scene.

The Class of '88 was cheered all along the line of march.

3. To form the plural of letters of the alphabet, numbers, symbols, and the like.

It is impossible to distinguish your u's from your n's.

## 264. Uses of the Hyphen

The hyphen is used between the parts of a compound word and of a word divided at the end of a line. (See § 10.) For example: dog-kennel; and see the first line on this page.

## EXERCISE 50

a. Using the abbreviated form of the following words and expressions, construct complete sentences illustrating each:

Collect on delivery, Bachelor of Arts, Doctor of Medicine, Manuscripts, Before Christ, Florida, for example, New Jersey, Member of Congress, and so forth, before noon.

b. Give the reasons for the use of periods, dashes, exclamation points, quotation marks, hyphens, and interrogation points in the following:

1. The extract from "Rip Van Winkle" on page 146.

2. Little Tapin rubbed his eyes.

"I am ill," he murmured. "I have been faint. I seemed to see —"

"Thou hast seen," said the voice of his companion, very softly, very solemnly, — "Thou hast seen simply what it is to be a soldier of France!"

CARRYL: *Little Tapin.*

c. Supply the necessary punctuation in the following. Give your reason for each mark inserted.

1. How said Athelstane is this the noble King Richard?"

2. If you're pointing at me, Mr. Macey, said the deputy



clerk, with an air of anxious propriety "I'm nowise a man to speak out of my place. As the psalm says—

"I know what's right, nor only so,  
But also practice what I know."

ELIOT: *Silas Marner.*

3. We shall read the following: "Quentin Durward," "Treasure Island" and "The Vision of Sir Launfal."

4. How sweet, the moonlight sleeps upon this bank!

5. That [the ability to write] was a proficiency that tempted me and I practiced to acquire it, as men learn to whittle, in a wager with myself.

6. "They go before us, indeed in the field as deer before dogs," said Malvoisin.

7. "Did I hear correctly?" asked the essays, "did you assert I can but think why, my dear sir, that is the one thing you cannot do.

8. Yet I will name a Norman—the first in arms and in place—the best and noblest of his race.

9. The letter was sent, when?

10. The novel in question was "the Vicar of Wakefield," the bookseller to whom Johnson sold it was Francis Newberry, nephew to John.

11. There was something wrong more than common—that was quite clear, for Mr Godfrey didn't look half so fresh-colored and open as he used to do

12. There are three creatures, the squirrel, the field-mouse, and the bird called the nuthatch, which live much on hazel nuts, and yet they open them each in a different way, the first, after rasping off the small end, splits the shell in two with his long fore teeth as a man does with his knife, the second nibbles a hole with his teeth as regular as if drilled with a wimble and yet so small that one would wonder how the kernel could be extracted

through it while the last picks an irregular ragged hole with his bill but this artist has no paws to hold the nut with while he pierces it like an adroit workman he fixes it, as it were, in a vice in some cleft of a tree or in some crevice, when standing over it, he perforates the stubborn shell.

GILBERT WHITE: *Natural History of Selborne.*

13. The fading grey light fell dimly on the walls decorated with guns, whips, and foxes' brushes, on coats and hats flung on the chairs, on tankards sending forth a scent of flat ale, and on a half-choked fire, with pipes propped up in the chimney corners, signs of a domestic life destitute of any hallowing charm.

14. "I don't pretend to be a good fellow," he said to himself, "but I'm not a scoundrel—at least, I'm not that."

15. He who wrote the following lines was a consistent preacher of courage and cheer—

The world is so full of a number of things,  
I am sure we should all be as happy as kings.

d. In exercise 5 under c above, explain the use of the brackets.

e. Write three sentences illustrating the use of parentheses.

f. Bring to class an illustration of each use of the dash, which you have found in your reading. Also, note any uses of the dash not justified by the rules you have learned. Bring examples of such to class for discussion.

## CHAPTER III

### LETTER WRITING

**265. Written Composition.** We have noted, in connection with oral composition, the need for care in the use of spoken English. You have found that it is necessary to speak in such a way that your hearers may understand easily and at the same time be interested in what is said. In written composition the aim is the same; hence right habits formed in spoken language will aid materially in written composition.

As in oral composition, think first what your reader needs to be told so that he may understand; second, in what order the points should be presented that he may understand readily; third, what he would probably ask about, were he present; and last, what points have special interest for him.

**266. Letter Writing.** The form of written composition which you will probably use most frequently is letter writing. That it is necessary to take pains in the construction of letters is obvious, for it is by means of these that you keep in touch with friends and carry on business. A carelessly written letter not only confuses the recipient, but conveys a very poor impression of the writer.

**267. Kinds of Letters.** Letters are of two kinds: *friendly or informal letters*, and *business or formal*

*letters.* The distinction between these is due largely to the subject matter, but partly also to the tone and spirit of the letter. You might write to friends on business, pure and simple, yet the tone of the letter would not be formal. In general, the friendly letter is informal, expresses much of the writer's individuality, and seeks to enter into the mood of the recipient; the business letter is formal, and states only such matter as has direct bearing upon the purpose of the letter.

**268. Parts of Letters.** Letter writing follows the principles of composition in general, but it has in addition special rules and conventions laid down by custom. In very informal letters ceremony is dispensed with, but even in these it is best to follow the established form.

A letter consists of the following parts: (1) the heading, (2) the salutation, (3) the body, (4) the complimentary closing, (5) the signature.

**269. The Heading** consists of the writer's address and the date, arranged and abbreviated as follows:

(1)	(2)
328 Washington Ave.,	Melrose, Rensselaer Co., N. Y.,
Chicago, Ill.,	April 4, 1911.
Oct. 25th, 1911.	

See p. 206 for the position of this heading. Note the indentation and the punctuation. In familiar letters, the heading is often omitted, in which case the address with date, or the date only, is placed at the left below the signature.

**270. The Salutation.** The form of the salutation depends on the relation or degree of intimacy between the correspondents. For the business and formal letter the following forms are appropriate :

Dear Sir, Dear Madam.

Sir, Madam, Gentlemen (very formal).

The form "My dear Sir" is considered more formal than "Dear Sir." It is customary in the business letter to precede this salutation with the address of the recipient, giving his name and title, residence or place of business. (See § 51.) In friendly letters this is omitted altogether or else placed at the end of the letter.

For friendly letters or business letters to friends the following forms are used :

My dear Mr. (or Miss or Mrs.) Winchester.

Dear Mr. (or Miss or Mrs.) Holmes.

Dear Uncle. My dear Prescott. My dear Friend.

Here, too, those forms using the possessive pronoun are more formal than those without it.

The salutation is punctuated in several ways. It may be followed by a colon, by a colon and dash, by a comma, or by a comma and dash. In business letters the colon or colon and dash are preferred, while in familiar letters the comma as least formal is preferred.

**NOTE.** Observe that the adjective *dear* is capitalized only when it stands as the first word of the salutation.

**271. The Body.** Since the body contains the message itself, it may assume any one of a number of forms according to the purpose of the letter. It should, even in the most familiar letter, be as carefully written as possible ; it should have a beginning, a discussion, and a conclusion ; it

should be arranged in an orderly manner, properly paragraphed, neatly and legibly written, and expressed in good English.

**272. The Complimentary Closing** varies in form as does the salutation, depending on the relation between the writer and the recipient. For the business letter these forms are appropriate :

Yours truly.

Yours respectfully.

Very truly yours.

Respectfully yours.

Truly yours.

Very respectfully yours.

The forms with *respectfully* are used in letters to persons to whom one wishes to show special respect. In business letters between friends or acquaintances, the word *sincerely* is frequently used in place of the word *truly* in the above forms.

In familiar or friendly letters some of the common forms are :

Yours sincerely.

Yours affectionately.

Faithfully yours.

Your loving daughter.

Cordially yours.

Ever sincerely yours.

**273. The Signature**, except in familiar letters, should be written as the writer expects to be addressed, and should be clear and unaffected in form. It is advisable that the form of signature be uniform, always written in one's own characteristic way.

A woman writing to a stranger or a business firm signs her name in full so that there can be no mistake in her identity, indicating whether she is to be addressed as *Miss* or *Mrs.* A married woman places, in addition to her signature, her name in the form by which she desires to be addressed. Thus, if her signature is *Mary Andrews Davis*, she should write below her signature and at the left of the

page, *Mrs. James M. Davis*, or else prefix her title, in parentheses, to her signature. The signature would be as follows :

- |                         |                            |
|-------------------------|----------------------------|
| 1. (Mrs.) Mary W. Pratt | 3. (Miss) Sarah E. Perkins |
| or                      | or                         |
| 2. Mary W. Pratt        | 4. Sarah E. Perkins        |
| (Mrs. J. B. Pratt)      | Miss Sarah E. Perkins      |
|                         | Watertown, N. Y.           |

**274. The Address or Superscription** consists of the name and address of the person to whom the letter is sent and is written on the envelope. It should be written and arranged thus :

Mr. Edward H. Brown	Dr. Samuel Fairfield
1927 Pequot Street	Deering
Cleveland	Maine
Ohio	c/o Mr. M. L. Roberts

On the envelopes commas are not needed at the ends of the lines of the address, although they are frequently used. An abbreviation like *Penn.*, however, always follows the rules for abbreviations. In addressing a letter bear in mind that post-office officials read thousands of such addresses daily, and that you may render their work easier by making your writing legible and adopting no irregularities in form of address.

**275. Friendly Letters.** In the friendly letter the aim is to give pleasure by telling those things which your correspondent wishes to know, by giving your impressions, by telling your experiences ; in other words, by admitting your friend into your thoughts, feelings, and life. The letter thus becomes a bit of yourself. But it should represent the recipient too ;

in writing a letter you should put yourself constantly in his place. His interests and his tastes will then determine what you write ; otherwise, the letter will prove uninteresting to him. Thus, you write to one friend of your interests in nature or books ; to another, the gossip news of the family or circle of friends ; to a third, a detailed account of some short trip you have taken. Moreover, you should, while taking for granted an interest in yourself, show a sympathetic interest in your correspondent's life and affairs.

*The keynote, then, in writing friendly letters is to keep the reader constantly in mind and write such a letter as he will like to receive.*

#### SPECIMEN LETTERS

The following are examples of friendly letters. Read them and note the characteristic features of each. Point out the particular merits.

##### I

#### LETTER FROM PLINY TO CORNELIUS TACITUS

You will certainly laugh (and laugh you may) when I tell you, that your old acquaintance is turned sportsman, and has taken three noble boars. What! (you will say, with astonishment) Pliny! — *even he*. However, I indulge, at the same time, my beloved inactivity ; and whilst I sat at my nets, you would have found me, not with my spear, but my pencil and tablet by my side. I mused and wrote, being resolved, if I returned with my hands empty, at least to come home with my memoranda full. Believe me, this manner of studying is not to be despised : you cannot conceive how greatly exercise contrib-



utes to enliven the imagination. There is, besides, something in the solemnity of the venerable woods with which one is surrounded, together with that profound silence which is observed on these occasions, that strongly inclines the mind to meditation. For the future, therefore, let me advise you, whenever you hunt, to take your pencil and tablets with you, as well as your basket; for be assured you will find Minerva as fond of traversing the hills as Diana.

FAREWELL.

II

Munich, Sept. 2, 1883.

Dear Gertie, —

When I came away, the first man that wrote me a letter only two days after the *Servia* had steamed out of New York Bay was *you*. And now that I am coming home, the last letter which I write from the Old World to any man in America shall be to *you*. For I want to tell you myself that I shall see you on September 22. I suppose you will not be quite able to run over to the wharf at East Boston when the *Cephalonia* gets in, but I shall come up to see you just as soon as the custom-house people let me out of prison, after I have paid the duties upon all the heaps of presents I have got for you!

Was n't it good that the baths at Sharon helped you so much? I was at a place the other day where the people take baths for rheumatism. It is called Bad Gastein, but it is n't bad at all; it is very good. It is away back in the hills, and there is a tremendous waterfall which runs right through the house, and keeps up such a racket you can't get any sleep. But that does no great harm, because you have to take your bath so early that, if it were not for the waterfall in the next room, you would sleep over and never get any baths at all, and so some time you might have rheumatism all your life. I did n't have any rheumatism, so I went and took a bath for yours, and I think that is what made you feel so much better. You thought

it was the baths you were taking at Sharon, but it was really the baths I was taking at Bad Gastein!

I wonder how soon you will come to see me when I get back. Everybody here eats his breakfast, and luncheon, and dinner out-doors. I like it, and think I shall do so myself when I get home; so when you come to breakfast, we will have our table out on the grass plot in Newbury Street, and Katie shall bring us our beefsteak there. Will it not make the children stare as they go by to school? We'll toss the crumbs to them and the robins. But you must hurry and get well, or we cannot do all this. My love to Agnes and Tood.

Your affectionate Uncle, P.

[Phillips Brooks.]<sup>1</sup>

### III

Vailima, Samoa, Sept. 9, 1894.

Dear Miss Middleton, —

Your letter has been like the drawing up of a curtain. Of course I remember you very well, and the Skye terrier to which you refer — a heavy, dull, fatted, graceless creature he grew up to be — was my own particular pet. It may amuse you, perhaps, as much as "The Inn" amused me, if I tell you what made this dog particularly mine. My father was the natural god of all dogs in our house, and poor Jura took to him of course. Jura was stolen, and kept in prison somewhere for more than a week, as I remember. When he came back Smearoch had come and taken my father's heart from him. He took his stand like a man, and positively never spoke to my father again from that day until the day of his death. It was the only sign of character he ever showed. I took him up to my room and to be my dog in consequence, partly because I was sorry for him, and partly because I admired his dignity in misfortune.

<sup>1</sup> Copyright by E. P. Dutton & Co.

With best regards and thanks for having reminded me of so many pleasant days, old acquaintances, dead friends, and — what is perhaps as pathetic as any of them — dead dogs, I remain, yours truly,

ROBERT LOUIS STEVENSON.

### EXERCISE 51

1. Write a friendly letter, a special point of which is to express your thanks for a book borrowed, and your pleasure in reading it.

2. Write a letter to your cousin, saying that you expect to visit him during the Thanksgiving vacation, and ask him to meet you at the train.

3. Write to one of your friends telling him of a pleasant time you have had recently.

4. Write the following in letter form, being careful to space and punctuate properly:

27 West Sixth Street Oswego N Y July 6 1911 My dear Gladys your delightful letter came this morning and so dispelled my state of blues that I feel disposed to pour forth my gratitude but I cant I am just about to start on my journey West Of course Im all anticipation and if it were not for the thought that I am never to return to the old place to live I should be perfectly content. I shall write you at my first opportunity. Father and mother join me in inviting you to spend next summer with us on the ranch. Most sincerely yours marion.

5. Write to a friend who has recently left your school to go to some other school, telling him what has happened since his departure.

6. Write a letter of sympathy to one of your friends, supposing the occasion calling for your sympathy to be one of the following:

- a. A heavy loss by reason of fire.
- b. The defeat of the football team of which he is captain.
- c. His failure to win a debate for his school.
- d. His failure to pass his college entrance examinations.
- e. An accident which prevents his spending his vacation in the mountains.

7. Write a letter to a member of your family from the town where you have just found employment. Describe the town, the people with whom you are associated, and the work you are doing.

8. Find in the library good examples of friendly letters. Select two to bring to class and point out the features which make these letters of interest to you.

NOTE. Some of the best letters have been written by Stevenson, Thackeray, Scott, Lowell, Lamb, Irving, Thoreau, Washington, Phillips Brooks, Edward FitzGerald, and Madame de Sévigné.

9. Write a letter to a friend who did not enter high school with you, urging him to enter with the next class and explaining the advantages.

10. Your father has been away on an extended trip. Write him about the happenings at home in which he will be interested.

11. Write a reply to exercise 10, describing the trip and asking questions about home affairs.

12. Write a letter of congratulation.

13. In a letter to a friend, write what you have learned from this chapter about letters of friendship.

**276. Informal Notes.** An informal note is much like a friendly letter except that it is much shorter, containing usually the single point for which it is written. It should in general have the same form and

be governed by the same rules as the longer letters. The place and date, however, may be written out in full at the end of the note instead of being placed at the top of the page, or they may be omitted altogether.

### EXAMPLES OF INFORMAL NOTES

#### I

My dear Elizabeth,

It will give me great pleasure if you will dine with us to-morrow, at six o'clock. I should like you and my cousin Margaret Hall, who is visiting me this week, to know each other.

Cordially yours,

Jean Alexander.

Bridgewater,

August first.

#### II

Dear Jean,

It will give me great pleasure to dine with you to-morrow at six and to meet Miss Hall again.

Sincerely yours,

Elizabeth Brown.

220 Oread St.

August first.

#### III

My dear Mrs. Longacre,

I am very sorry that a previous engagement will deprive me of the pleasure of a drive through the chestnut woods with you Friday. I regret it the more, because the woods must be beautiful just now in their autumn colors. It was most kind of you to think of me.

Sincerely yours,

Charlotte Wing.

Wednesday, October 8.

**277. Formal Notes.** Formal notes are written in the third person and are usually invitations or replies to invitations. They have no heading, introduction, or conclusion. The address and date are at the close, to the left of the page.

All replies, whether formal or informal, should be sent at once in order that the host may know how many guests to expect. These replies should repeat the day and hour mentioned in the invitation, to prevent any mistake in the time.

### EXAMPLES OF FORMAL NOTES

#### I

Mr. and Mrs. William Green request the pleasure of Miss Margaret Cushman's company at dinner on Wednesday evening, May the second, at seven o'clock.

1218 Avon Road,

April twenty-seventh.

#### II

Miss Cushman accepts with pleasure Mr. and Mrs. William Green's kind invitation to dinner on Wednesday evening, May the second, at seven o'clock.

68 Fourth Street,

April twenty-eighth.

#### III

Miss Cushman regrets that she is unable to accept Mr. and Mrs. William Green's kind invitation to dinner on Wednesday evening, May the second.

68 Fourth Street,

April twenty-eighth.

## EXERCISE 52

1. Examine the examples of formal and informal notes, and point out the characteristic features of each.

2. Write an informal note inviting a friend to spend the week-end with you at your summer camp.

3. Acknowledge the receipt of a Christmas gift.

4. Explain in an informal note to your teacher why you are absent from school.

5. Write a formal note inviting an acquaintance to a Hallowe'en party to be given at your home.

6. Write a formal note accepting the invitation in exercise 5.

7. Write a formal note of regret in reply to the same invitation.

8. Write your hostess thanking her for the good time she gave you during your visit.

9. Express in an informal note your appreciation of sympathy extended to you.

10. Write a note inviting one of your teachers to luncheon on Saturday.

11. One of your friends is moving to Boston. Ask your cousin who lives there to call on him.

12. Write a note of apology to some friend whom you have offended.

**278. Business Letters.** A good business letter has for its chief characteristics *brevity* and *clearness*. The business man has no time to waste, so the point of the letter must be made clear to him in the briefest possible space consistent with accuracy and courtesy. There is no place for unbusinesslike, needless detail. Those facts which the reader must know, which have an immediate bearing upon the business at hand, are

given, and no others. In your efforts to be brief, however, clearness should not be forfeited for brevity; nor should necessary details be omitted. On the other hand, the letter should not convey an impression that you are hurried. That so-called "business style" of writing which omits the pronoun and uses certain shortened forms of expressions such as y'rs, and rec'd, is in bad taste and should never be adopted. The same rules for complete sentences hold here as elsewhere in composition work.

If the letter is a reply, it should begin with a reference to the letter received; it should answer definitely all questions asked, and make such explanations as are deemed necessary; and it should bring up last any new phase of the subject.

In paragraphing a business letter it is well to give a separate paragraph to each of the points under discussion so that each may stand out clearly and definitely and at once attract the reader's attention.

Whenever a favor is asked in a letter other than a friendly one, it is a good rule to enclose a stamp.

#### EXAMPLES OF BUSINESS LETTERS

I

2350 Pearl St., Albany, N. Y.,  
September 1, 1911.

Superintendent C. H. Wilkins,  
Buffalo, N. Y.

My dear Superintendent Wilkins:

Upon my return to the office this afternoon, I found your telephone message relative to kindergarten furniture. I sup-



posed, of course, that it had been delivered long ago. I will write the factory in this mail to send the furniture at once, provided it has not already gone forward.

Very truly yours,  
James M. Cole.

## II

225 Monroe Street,  
Worcester, Mass.,  
December 15, 1910.

The Atlantic Monthly Company,  
4 Park Street,  
Boston.

Dear Sirs :

Inclosed you will find a money order for four dollars, for which please send *The Atlantic Monthly* to the above address during the coming year, beginning with the January number.

Yours truly,  
James H. Curtis.

## III

1068 Lewis Avenue,  
Brooklyn, N. Y.,  
May 10, 1911.

The Outlook Company,  
287 Fourth Avenue,  
New York.

Gentlemen : —

Kindly note the following change of address: The new address is 1068 Lewis Avenue, Brooklyn, N. Y. The old address was 394 Fifth Avenue, Oak Park, Ill.

Very truly yours,  
(Mrs.) Caroline Lee Roberts.

**279. The Telegram.** Another form of business communication is the telegram. This must be clear and brief. The usual length of the message is ten words, exclusive of date, address, and signature.

#### EXAMPLE OF TELEGRAM

South Station, Boston,  
Jan. 3, 1911.

Mr. John Sands,  
2 Quail St.,  
Albany, N. Y.

Missed connections. Reach Albany to-night eleven thirty-two. Telephone Father.

Edward L. Scott.

#### EXERCISE 53

1. Write a letter to the manager of a football team, making arrangements for a game to be played in your own town on a definite date.

2. You desire to enter college. Write a letter to the secretary asking for some definite information as to courses.

3. Write to John A. Lansing, a noted explorer, asking him on what terms he would give a lecture for the benefit of your High School.

7 4. Write a letter subscribing for *The Youth's Companion*, sending an enclosure for the amount of the subscription.

7 5. Write a letter to your school principal asking him to tell you the date of the opening of school and to send you a list of the books you will need for the fall term.

6. Write to the principal of some neighboring high

school, suggesting a debate between his school and your own. State the conditions under which you would suggest that the debate be conducted.

7. Write to the proprietor of a summer camp for boys asking for a circular giving information about numbers, location, and prices.

7 8. Write to A. G. Spaulding and Brothers, Chicago, asking them to send you a catalogue of sporting goods.

9. Answer one of the following advertisements:

a. **Wanted.** — Boy to work in doctor's office. W. B. Hutton, M. D., 278 Central Ave.

b. **Wanted.** — Girl to sell Red Cross Stamps afternoons during December. Mary C. Peary, 1728 Albany Street.

10. Your cousin is moving to Buffalo. Write a letter introducing him to an old school friend.

11. Write a letter to some publishing house, ordering two books that you need. Be sure to give all the necessary details to insure getting exactly the books you desire.

12. Write to your principal asking him to write a letter of recommendation for a position you wish to secure.

13. Write to some newspaper of which you are a subscriber, and give instructions for having your address changed from your former place of residence to your present one.

14. Write to some firm asking them to send you designs for a class pin. Explain the general style of pin the class prefers.

15. Write to a Steamship Company asking for descriptive circulars.

16. You wish to enter the Naval Academy at Annapolis. Write a letter to the Senator from your district asking him how you can become eligible for examination.

17. Write headings, salutations, and the complimentary

closings that would be appropriate in writing to (1) the Mayor ; (2) your minister ; (3) a doctor ; (4) the Board of Education ; (5) a man much older than yourself ; (6) a noted man of letters ; (7) an unmarried woman whom you know only slightly ; (8) the Superintendent of Schools ; (9) a manufacturing concern ; (10) the chairman of a debating council.

18. One of the books sent in response to your order in exercise 11 was not the book you wanted. Write to the publishers calling attention to the fact and notifying them of the return of the book.

19. The publishers acknowledge the receipt of the letter and book (see exercise 18) and explain that the error was due to the fact that you did not specify the edition you preferred. Write this letter and your reply.

20. Adding date and address, express in a telegram of not more than ten words, the following :

Your uncle has been unexpectedly called to San Francisco and asks you to meet him at your station prepared to go with him on a certain train.

21. Write the telegram you send in reply to the one called for in exercise 20.

22. Upon your arrival at the Manhattan Hotel in New York, you find your baggage has not arrived. Telegraph the baggage master in Albany making inquiries and describing your baggage so that it may be identified. Use not more than fifteen words.

## CHAPTER IV

### WRITTEN COMPOSITION : NARRATION

**280. Introduction.** The art of composition is acquired by practice in self-expression. Obviously a great deal of help is derived from reading what others have written and from hearing what others say ; but in the end it is a matter of expressing your own self. If you find composition difficult, it is because there has not been sufficient practice to give such a command over language as to make writing and speaking easy.

**281. Written Composition.** The object in studying written composition is to get practice in expressing one's self clearly, correctly, and forcefully. The aim is precisely the same as in oral composition ; so are the methods employed. Hence the two should be practiced together. Written composition, however, is addressed to a reader who has no opportunities to ask questions if he does not understand, or to note intonations of the voice, expressions of the face, and all those aids which the speaker uses to convey his meaning. Only the word forms are before him, with such helps of interpretation as punctuation can give. Therefore, the writer must so express himself that the reader may readily understand his meaning.

**282. Form.** We have already studied the form of one kind of written composition of a distinctive type ; that is, letter writing. There are certain essentials of form in written composition in general, that greatly help the reader to understand with ease and pleasure. One of these, of no little importance, is a neat and legible handwriting. Many misunderstandings, delays, annoyances, and losses have resulted because this mechanical process has been carelessly done. Subject matter loses force when a paper is faulty in form and arrangement.

It will greatly assist your readers if you adopt the following suggestions for your written work :

1. Write on one side of the paper only.
2. Write the title in the middle of the paper, from one to two inches from the top of the page. (See § 252, 7.)
3. Leave a line blank below the title.
4. Leave a margin of at least one inch at the left of the page.
5. Indent the first line at least one inch from the marginal line. The first line of each paragraph should be indented the same distance.
6. Do not divide a word at the end of a line, unless it is a compound word and you can make the division come between the two parts. If there is not space enough at the end of the line for the whole word, put the word on the next line. It is not necessary that the margin at the right be straight. It may be kept fairly straight, however, if you pay attention to the spacing of your words. Some writers divide a word at the end of a line ; in that case the division must come between two syllables. (See § 10.)



Joey Lucado

# THE FRUGAL MEAL

## EXERCISE 54

1. Rewrite the following in your own words, paying attention to the suggestions given in § 282.

You know, we French stormed Ratisbon ;  
A mile or so away,  
On a little mound, Napoleon  
Stood on our storming-day ;  
With neck out-thrust, you fancy how,  
Legs wide, arms locked behind,  
As if to balance the prone brow,  
Oppressive with its mind.

Just as perhaps he mused, " My plans  
That soar, to earth may fall,  
Let once my army-leader Lannes  
Waver at yonder wall," —  
Ont 'twixt the battery-smokes there flew  
A rider, bound on bound  
Full-galloping ; nor bridle drew  
Until he reached the mound.

Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy ;  
You hardly could suspect —  
(So tight he kept his lips compressed,  
Scarce any blood came through)  
You looked twice ere you saw his breast  
Was all but shot in two.

" Well," cried he, " Emperor, by God's grace  
We've got you Ratisbon !  
The marshal's in the market-place,  
And you'll be there anon



To see your flag-bird flap his vans  
Where I, to heart's desire,  
Perched him!" The chief's eye flashed; his plans  
Soared up again like fire.

The chief's eye flashed; but presently  
Softened itself, as sheathes  
A film the mother-eagle's eye  
When her bruised eaglet breathes;  
"You're wounded!" "Nay," his soldier's pride  
Touched to the quick, he said:  
"I'm killed, sire!" And his chief beside,  
Smiling the boy fell dead.

ROBERT BROWNING: *Incident of the French Camp.*

2. Read in classical mythology the story of "Jason and the Golden Fleece" or "Perseus and Medusa;" then write it from memory.

3. Write a notice to be placed on the bulletin board, stating that you have lost some article — a sweater, a class pin, a watch, or a fountain pen. Tell when and where you lost it, where it may be returned to you, and describe it so that it may be identified.

4. Write a short composition on one of the subjects you have used for an oral composition in Part II, Chapter I. Be careful about form.

NOTE. Consider whether your sentences read smoothly, whether you have so expressed yourself that your readers will understand you, and whether there is a point to your story.

**283. Sentence Structure.** Examine what you have written in the above exercise. Are your sentences for the most part long or short? If you have used short sentences to excess, your composition

sounds jerky and choppy when read. On the other hand, if you have used long sentences altogether, the result is monotonous and not easily understood. Moreover, the long sentence is likely to contain errors, because you have tried to crowd too much into it. A combination of both long and short sentences gives the most pleasing style. This will result if you aim to make each sentence express just the thing intended, inasmuch as certain thoughts demand the longer sentences for complete expression, while others require short sentences. *Watch your sentence structure to see that it does not become monotonous. Try to make each sentence express one thought clearly and completely.*

**284. The Written Paragraph.** What was said in connection with the oral paragraph applies also to the written paragraph. Read again § 250 and note what was said there about the necessity of a definite topic and a definite plan in constructing a paragraph. A paragraph, written or oral, is a group of sentences all closely related and all developing a single topic. Revise your paragraphs in written composition when necessary to bring the sentences into closer relation and to make them express your meaning more clearly. Remember that they must all bear directly on the topic expressed in the topic sentence. The length of the paragraphs will depend on the nature of the composition. In this connection compare the paragraph length in the extracts from *The Sketch Book* (p. 146) and *The Conspiracy of Pontiac* (p. 155).

**285. Forms of Discourse.** Thus far, you have studied the general principles of oral and written composition and you have tried to apply these principles in working out the exercises. We are now ready to take up the four special kinds of composition, or forms of discourse, as they are generally called ; namely, *narration*, *description*, *exposition* or explanation, and *argument*.

**286. Purpose of Narration.** The purpose of narration is to tell a story, to give a recital of events which have actually occurred or might occur, in such a way that the reader will understand the happening nearly as well as if he had been present in person. You have actually used narration when you have told incidents from your own life, when you have retold incidents from the lives of others, repeated stories from verse and prose, and written letters of news and happenings. Narration may be about real or imagined events. In the one case, the incidents must be true to life and to human nature ; in the other, the incidents imagined must be probable, or such as would be likely to occur under the conditions imagined. In telling something that has actually happened, you should remember that the report must be truthful and accurate.

**287. Time Order in Narration.** A writer who wishes to hold the attention of the reader and to please him, will arrange his material according to some definite plan. Since the material consists of a series of events, the most natural arrangement is

according to sequence of time. Keep in mind what happened first, what next, and so on. Sometimes, however, it is not possible to follow the time order exactly, for several incidents bearing upon one another may be taking place simultaneously. This must be indicated by means of words, phrases, clauses, and even sentences, which show the relation between events. In the case of biographies and historical narratives, the time order is often disregarded for the sake of grouping events.

Read the following and point out the expressions which indicate time order. Make a list of such expressions.

At last his [Wolfe's] searching eyes caught sight of a pathway up the rugged sides of the cliffs along the river bank, some distance above the city. Here was an opportunity not to be neglected. One dark night Wolfe's army floated quietly down the river in boats and landed at the foot of the rocky heights. The brave soldiers, with immense difficulty, pulled themselves and their cannon up the steep ascent. Reaching the top, they quickly overpowered the guard, which was too much astonished to make resistance. In the morning, Wolfe's men were drawn up in line of battle on the Plains of Abraham, less than a mile from the walls of Quebec. Montcalm, astonished at what the English had done, would not wait for an attack, but at once led his army out on the open plain. The fighting was terrible, and the French could not stand up against the withering fire of the English. Wolfe led in a furious charge and, although twice pierced with bullets, refused to give up until he received a mortal wound. It was hard for him to die as long as the issue was in doubt, but when, in his last moments, he heard a shout of victory, he said,

"Now, God be praised, I will die in peace." Montcalm was also in the meantime mortally wounded, and in the hour of death was equally heroic. When told that he could not live more than ten or twelve hours he exclaimed, "Thank God, I shall not live to see Quebec surrendered." A few days later Quebec passed from French into English hands.

Adapted from GORDY's *History of the United States*.

Through the whole of the next morning we were moving forward among the hills. On the following day the heights closed around us, and the passage of the mountains began in earnest. Before the village left its camping-ground, I set forward in company with the Eagle-Father, a man of powerful frame, but with a bad and sinister face. His son, a light-limbed boy, rode with us, and another Indian, named The Panther, was also of the party. Leaving the village out of sight behind us, we rode together up a rocky defile. After a while, however, the Eagle-Father discovered in the distance some appearance of game, and set off with his son in pursuit of it, while I went forward with The Panther. . . . We were excellent friends, and as we rode forward through rocky passages, deep dells, and little barren plains, he occupied himself very zealously in teaching me the Dahcotah language. After a while we came to a grassy recess, where some gooseberry bushes were growing at the foot of a rock; and these offered such temptation to my companion that he gave over his instructions, and stopped so long to gather the fruit, that before we were in motion again the van of the village came in view. An old woman appeared, leading down her pack-horse among the rocks above. Savage after savage followed, and the little dell was soon crowded with the throng.

PARKMAN: *The Oregon Trail*.

288. Selection of Material. The essential thing in narration is that something should happen, that

there should be action; for unless there is action, there can be, of course, no narration. The story must have some point, as you have seen in connection with your oral composition work, and the action should lead up to this point. To bring out the point, there must be a careful selection of material, for it is obvious that no story can be a complete record of what happened. Select the important incidents which bear directly upon the point of the story and disregard all others. The point must not be disclosed until the proper moment arrives; that is, until the reader's interest is highest. He must be held in suspense until this moment of highest interest—the climax. As soon as the climax is reached, the narrative should come quickly to an end. Only a brief conclusion should be necessary.

If the time order is followed and the material is skilfully selected, the successive events will naturally group themselves in such a way as to develop the chief point of interest, and will fall into three groups. The first will include the events leading up to the climax; the second, those events of greatest interest, constituting the climax; the third, those which give the result or conclusion of the narrative.

**289. Outline.** It is useful in studying narration to write out a brief plan or outline of the story. In this way you will note the order of incidents and the relation between them, and hence be better prepared for recitation.

The outline should be simple, consisting merely of:

- a. The setting: time and place.
- b. The events leading up to the point of highest interest, arranged in the order of time.
- c. The climax.
- d. The conclusion.

## EXERCISE 55

1. Read again "The Incident of the French Camp" (p. 213) and "How They Brought the Good News from Ghent to Aix" (p. 158), and express in a sentence the point of each. Point out the action words.

2. Read two or more of the following, and write the point of each:

"The Wreck of the Hesperus," Longfellow.

"We are Seven," Wordsworth.

"Lucy Gray," Wordsworth.

"Lochinvar," Scott. (See p. 226.)

"The Pied Piper of Hamelin," Browning.

"Sohrab and Rustum," Arnold.

3. What is the purpose of this anecdote in *Julius Cæsar*?

*Cassius.* Well, honour is the subject of my story.

I cannot tell what you [Brutus] and other men

Think of this life; but, for my single self,

I had as lief not be as live to be

In awe of such a thing as I myself.

I was born free as Cæsar; so were you:

We both have fed as well, and we can both

Endure the winter's cold as well as he:

For once, upon a raw and gusty day,

The troubled Tiber chafing with her shores,

Cæsar said to me, "Dar'st thou, Cassius, now

Leap in with me into this angry flood,  
And swim to yonder point ?" Upon the word,  
Accoutred as I was, I plunged in  
And bade him follow ; so indeed he did.  
The torrent roar'd, and we did buffet it  
With lusty sinews, throwing it aside  
And stemming it with hearts of controversy ;  
But ere we could arrive the point propos'd,  
Cæsar cried, " Help me, Cassius, or I sink !"  
I, as Æneas, our great ancestor,  
Did from the flames of Troy upon his shoulder  
The old Anchises bear, so from the waves of Tiber  
Did I the tired Cæsar. And this man  
Is now become a god, and Cassius is  
A wretched creature and must bend his body,  
If Cæsar carelessly but nod on him.

4. Write or relate orally some anecdote of your childhood. Be sure that it has a particular point, that the details are presented in their time order, and that they are arranged so as to hold the interest of your reader or listener.

5. Read the following. Point out the words that express action ; those that express time. Tell the fable in your own words.

#### THE HARE AND THE TORTOISE

A wise tortoise creeping along said to herself : " I know I am slow, but since I was made to creep on the ground, I will do that the best I can, and rest content."

One day as she was plodding on, a hare came running up behind her. " Good morning, tortoise," he called out ; " how slow you are. Would n't you like to be able to run as I do ? "

" I know you can run fast," admitted the tortoise, " but I think I could beat you in a race."



"Beat me!" exclaimed the hare; "I'd like to see you try."

"Very well," said the tortoise, "let us run the race. Mr. Fox, over there, shall be the judge."

The fox decided upon the course and gave the word to start. Away went the hare like the wind. On plodded the tortoise with a slow, steady pace, but was soon left far behind. The hare looking back after a time and seeing nothing of the tortoise, said to himself: "I'll stop and eat some of this young grass, then rest awhile. I have time enough and to spare before friend Tortoise comes along." So he ate some grass, then fell asleep.

When he woke, no tortoise did he see. He was not greatly disturbed, however, for he thought he could easily overtake her, and at his nimble pace reach the goal first. Off he ran as fast as he could, only to find her dozing comfortably at the goal enjoying her rest after she had won the race.

"Ah, ah!" laughed the fox, "Slow and steady wins the race."

Adapted from Æsop.

6. Retell another of Æsop's fables.

7. Rewrite an interesting anecdote you have read recently in *The Youth's Companion* or some other paper or magazine.

8. In exercise 3 above a reference is made to Æneas. Read of his adventures in Gayley's *Classic Myths* or Bulfinch's *Age of Fable* or the *Classical Dictionary*, and briefly outline the adventures. From your outline write the story in your own words.

9. Find out about Ponce de Leon and his search for the fountain of youth; make a brief outline of the story, and then write or tell it orally.

10. Relate orally or write an anecdote connected with your school life.

11. (a) Bring to class a poem or a piece of prose narration which illustrates action on the part of the characters.

(b) Read Scott's "Lochinvar" (p. 226). Make a list of all the words which suggest or express action.

12. Write a letter in which you give an account of one of the following ; introduce as much action as you can :

(a) My surprise on Christmas Day.

(b) An unpleasant experience.

(c) A caller I did n't expect.

(d) A coasting accident.

13. Name three events of class interest that have occurred in your city or town in the last year. Write a news item of one of these.

14. Tell an occurrence that has interested you because you were kept in suspense to see how it turned out.

15. From your daily paper select a narrative that interests you and tell it to the class.

16. In what order should the following items about a football game be arranged ? Write the narrative from the outline made by rearranging the topics. Add to these if necessary, and omit any which do not seem to you to contribute to the point of your narrative. (Or make a similar outline for some game you have actually witnessed, and write that narrative.)

(1) The schools represented, (2) the score at the end of the game, (3) the weather, (4) the touch-down during the last half, (5) the names of the captains, (6) good plays during the game, (7) the field, (8) the score, first half, (9) ovation at the end of the game, (10) number of spectators, (11) the officials and satisfaction (or dissatisfaction) with them.

**290. The Introduction.** When you have selected and arranged the incidents of your story and have the action and the point well in mind, there remains the question of how you are to begin. Certain facts

should be presented to the reader in order that he may have the understanding necessary to derive pleasure from the story. This understanding may often be best given by an introduction that tells such general circumstances as place, time, characters, and conditions. Just what the introduction shall contain is determined by the story itself.

Some stories begin in the middle, so to speak, introducing you to the characters in action or in the midst of animated conversation. A story thus begun arouses interest at once, but there is always the possibility that the reader will not have sufficient explanatory matter to understand the story. The explanatory matter should always be brief; the less there is of it, the better from the standpoint of interest. Oftentimes no introduction is necessary. There is no general rule, as the following examples show.

1. In one of the large and rich cities of China there once lived a tailor named Mastapha. He was very poor. He could hardly, by his daily labor, maintain himself and his family, which consisted only of his wife and a son.

His son, who was called Aladdin, was a very careless and idle fellow. He was disobedient to his father and mother.

*Aladdin, or the Wonderful Lamp.*

2. Marley was dead, to begin with. There is no doubt whatever about it. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to.

Old Marley was as dead as a door-nail.

DICKENS: *Christmas Carol.*

3. "Ohe, Ahmed Din! Shafiz Ulla ahoo! Bahadur Khan, where are you? Come out of the tents, as I have done, and fight against the English. Don't kill your own kin! Come out to me!"

KIPLING: *On Greenhow Hill.*

4. The polo-ball was an old one, scarred, chipped, and dented. It stood on the mantelpiece among the pipe-stems which Imam Din, *khitmatgar*, was cleaning for me.

"Does the Heaven-born want this ball?" said Imam Din deferentially.

The Heaven-born set no particular store by it; but of what use was a polo-ball to a *khitmatgar*?

"By your Honor's favor, I have a little son. He has seen this ball, and desires it to play with. I do not want it for myself."

KIPLING: *The Story of Muhammad Din.*

291. The Conclusion. The story should end as soon as it reaches the point toward which all the incidents are leading. If it is necessary to add an explanation after the point has been reached, you may be sure that the story has not been told skilfully. Reconstruct the whole narrative under those circumstances, putting the necessary explanatory matter in its proper place.

In short stories too, the climax or point of highest interest should come near the close. Sometimes, however, the reader is not quite satisfied,—he wishes to know the result,—so a concluding paragraph is necessary. The novel also frequently demands a whole chapter in conclusion, in order to clear up all the complications and satisfy the reader in regard to the future of the characters.

**292. The Point of View.** Before beginning a story you must decide from what point of view you are going to tell it. You may tell it in the first person, as if you were relating your own experiences; or in the third person, as if you were the historian knowing what each of the characters thinks and feels and does.

**293. Conversation in Narration.** Conversation in a story makes it natural and interesting. By what people *say* as well as by what they *do*, we learn what sort of people they are, what their characteristics and motives are, and how they differ among themselves. Some stories are made up almost entirely of conversation; all should have as much as can be brought in easily. But here again, as we observed in the case of incidents, conversation must not be haphazard. It must help to bring out the point and depict character.

In writing conversation, try to vary the forms of "he said." Make a list of substitutes for "he said" and use them when you write or reproduce conversation.

#### EXERCISE 56

1. Examine the selection from "Rip Van Winkle" (p. 146) to find out how to paragraph conversation. Formulate a rule for paragraphing conversation.

2. Study the following poem. Characterize its introduction. Tell the story in your own words.

O, young Lochinvar is come out of the west,  
Through all the wide-border his steed was the best;

And save his good broadsword he weapons had none,  
He rode all unarmed and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,  
He swam the Eske River where ford there was none;  
But, ere he alighted at Netherby gate,  
The bride had consented, the gallant came late;  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,  
Among bride's-men, and kinsmen, and brothers, and all:  
Then spoke the bride's father, his hand on his sword, —  
For the poor craven bridegroom said never a word, —  
"O! come ye in peace here, or come ye in war,  
Or to dance at our bridal, young Lord Lochinvar?"

"I long woo'd your daughter, my suit you denied;  
Love swells like the Solway, but ebbs like its tide;  
And now am I come, with this lost love of mine,  
To lead but one measure, drink one cup of wine.  
There are maidens in Scotland more lovely by far,  
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up,  
He quaffed off the wine, and he threw down the cup.  
She looked down to blush, and she looked up to sigh,  
With a smile on her lips and a tear in her eye.  
He took her soft hand ere her mother could bar, —  
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,  
That never a hall such a galliard did grace;

While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and plume ;  
And the bride-maidens whispered, " 'T were better by far  
To have matched our fair cousin with young Lochinvar."

One touch to her hand and one word in her ear,  
When they reached the hall-door, and the charger stood near ;  
So light to the croup the fair lady he swung,  
So light to the saddle before her he sprang !  
" She is won ! we are gone, over bank, bush, and scaur ;  
They 'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Græmes of the Netherby clan ;  
Forsters, Fenwicks, and Musgraves, they rode and they ran ;  
There was racing and chasing on Cannobie Lee,  
But the lost bride of Netherby ne'er did they see.  
So daring in love and so dauntless in war,  
Have ye e'er heard of gallant like young Lochinvar ?

SCOTT : *Lochinvar*.

3. Read again the fable on page 221. Invent a fable of your own using this as a model. Try to tell it in such a way as to make clear the truth the fable is intended to illustrate.

4. Tell one of Æsop's fables which is formally introduced.

5. Tell the story of "How They Brought the Good News from Ghent to Aix" as Joris or Dirck might tell it.

6. Read the following selections with especial attention to conversation. What does each bit of conversation tell you of the character or motive of the one speaking ?

"A Merry Christmas, uncle ! God save you !" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon

him so quickly that this was the first intimation Scrooge had of his approach.

"Bah!" said Scrooge; "humbug!"

"Christmas a humbug, uncle! You don't mean that, I am sure?"

"I do. Out upon a merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will, every idiot who goes about with 'Merry Christmas' on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart! He should!"

"Uncle!"

"Nephew, keep Christmas in your own way, and let me keep it in mine."

"Keep it! But you don't keep it."

"Let me leave it alone, then. Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say, Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round, — apart from veneration due to its sacred origin, if anything belonging to it *can* be apart from that, — as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave. . . . And therefore, Uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!"

The clerk in the tank involuntarily applauded.

"Let me hear another sound from *you*," said Scrooge, "and



you 'll keep your Christmas by losing your situation ! — You 're quite a powerful speaker, sir," he added, turning to the nephew. "I wonder you don't go into Parliament."

"Don't be angry, Uncle. Come! Dine with us to-morrow."

Scrooge said emphatically that he would not.

"But why?" cried Scrooge's nephew. "Why?"

"Why did you get married?"

"Because I fell in love."

"Because you fell in love!" growled Scrooge, as if it were the only thing in the world more ridiculous than a Merry Christmas. "Good afternoon!"

Adapted from DICKENS: *A Christmas Carol*.

7. Write the above incident entirely in the third person, omitting direct quotations. Compare your account with Dickens's account and note the effect of the conversation.

8. (a) Find short stories in which the narrative begins with the opening sentence, and others which have introductory, explanatory, or descriptive paragraphs.

(b) Discuss the appropriateness of the beginning in each.

(c) Discuss the appropriateness of the beginning of *Ivanhoe* or some other piece of literature you are reading in class.

9. Write narratives suggested by one or more of the following topics:

- (a) How the debt was paid.
- (b) The big brother's triumph.
- (c) Chased by a dog.
- (d) A hasty retreat.
- (e) An open switch.

10. Read about Benjamin Franklin's entry into Philadelphia as told in his *Autobiography*. Write an account of your childhood after the manner of Franklin's story.

Select some incident that might interest your readers and aim to bring into prominence the most entertaining features.

11. (a) Imagine a situation that suggests a good story. Write the introduction in such a way that the situation, — that is, time, place, and circumstances, — may be understood by another.

(b) Exchange papers with one of your classmates, and finish the story from the introduction given to you.

12. Two boys are discovered by the uncle of one, in an angry discussion. Each tries to explain to the uncle. Write the conversation from the point of view of an on-looker.

13. Write a narrative embodying a local legend or an Indian tradition.

14. Tell orally a true, short story from

(a) The life of General Lee.

(b) The life of George Washington.

(c) The life of some prominent man of your own day.

15. Tell the story of a fire (1) as a reporter might tell it; (2) as a fireman might tell it; (3) as a spectator might tell it; (4) as a person who escaped from the building might tell it.

16. Discuss (a) introduction, (b) order of events, (c) the ending, in Browning's "Incident of the French Camp" (p. 213).

17. Make a list of several authors of short stories and the volumes containing these stories.

18. Write a story which shows character by means of action or conversation, or both.

Suggested subjects :

(a) The happiest boy I ever knew.

(b) A coward at heart.

(c) The angry farmer.

(d) A generous act.

(e) Two small boys. ✓

19. Write a story suggested by the following, which is an incident taken from one of Guy de Maupassant's short stories :

The day of the ball drew near, and Madame Loisel seemed sad, unhappy, anxious. Her dress was ready, however. Her husband said to her one evening : " What is the matter ? Come, you've been looking queer these last three days."

And she replied : " It worries me that I have no jewels, not a single stone, nothing to put on. I shall look wretched enough. I would almost rather not go to this party."

He answered : " You might wear natural flowers. They are very fashionable this season. For ten francs you can get two or three magnificent roses."

She was not convinced.

" No ; there is nothing more humiliating than to look poor among women who are rich."

But her husband cried : " How stupid of you ! Go to your friend Madame F—— and ask her to lend you some jewels. You are intimate enough with her for that."

She uttered a cry of joy. " Of course. I had not thought of that !"

The next day she went to her friend's house and told her distress.

Madame F—— went to her handsome wardrobe, took out a large casket, brought it back, opened it, and said to Madame Loisel : " Choose, my dear."

20. Write a conversation between a schoolmate and yourself concerning one of the following :

(a) The need for a new school building.

(b) The value of your leading newspaper.

- (c) Plans for a nutting expedition.
- (d) A camping experience.
- (e) The burning of a building in your town.
- (f) The Boston Tea Party.

**294. Historical and Biographical Narration.** History and biography furnish narratives both instructive and entertaining. It frequently happens, especially in shorter histories and biographies, that there is quite as much explanatory and descriptive matter as narrative; but these are not so interesting. Some explanation may be necessary that the purposes and motives of a man may be made clear; and some description of the surroundings in which he lived; but in general, history and biography should be for the most part narration.

The time order of events does not have to be strictly followed. It is a decided advantage, oftentimes, to discuss a man's life according to definite topics; for example, his education, his personal characteristics, his accomplishments in his field of activity. The manner in which an account of historical events or of a man's life is given will depend on the purpose for which it is told. An account reproduced for the sake of information only, will be brief and the element of interest almost entirely lacking. The longer account with its many incidents and details will be more entertaining.

**295. Description in Narration.** If the reader of narrative is to have a clear idea of what is happening, he must picture to himself the scenes in the

story. His pleasure in reading will depend on his ability to form mental pictures. The writer's success will depend on his power to suggest pictures of scenes and of people in action. This he can do by introducing descriptive words and such details that a picture of the action will be produced in the reader's mind.

Examine the following from "Rip Van Winkle" and note the picture or pictures suggested; make a list of such words and terms as present pictures:

On waking, he found himself on the green knoll whence he had first seen the old men of the glen. He rubbed his eyes — it was a bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The strange man with a keg of liquor — the mountain ravine — the wild retreat among the rocks — the woe-begone party at ninepins — the flagon — "Oh! that flagon! that wicked flagon!" thought Rip, — "what excuse shall I make to Dame Van Winkle?" . . .

. . . . .

He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors — strange faces at the windows — everything was strange. His mind now misgave him; he began to doubt

whether both he and the world around him were not bewitched. Surely this was his native village, which he had left but the day before. There stood the Kaatskill Mountains—there ran the silver Hudson at a distance—there was every hill and dale precisely as it had always been. Rip was sorely perplexed. “That flagon last night,” thought he, “has addled my poor head sadly.”

**296. Thought Relation.** There is a tendency in relating anecdotes, biographies, etc., to connect the various facts and details by *and's* regardless of the relation to be expressed. You should try to avoid this, and in revising what you have written, replace the *and's* by such constructions as will exactly express the relation. Oftentimes by substituting a participial construction or a clause, the thought can be better expressed, the number of *and's* lessened, and the frequent repetition of the pronoun avoided.

Note the following :

1. He ran to get his gun and a log lay in his path and he stumbled.
2. Running to get his gun, he stumbled over a log which lay in his path.
3. As he ran to get his gun, he stumbled over a log lying in his path.
4. He ran to get his gun, stumbling over a log which lay in his path.

You will observe that in the last three sentences there are shades of meaning which are not indicated at all in the first sentence.

The following sentence illustrates the use of the participle and clause constructions :

He lived the life of the Orient, wondering at its marvellous pomps; and often, after having enjoyed the terrible spectacle of a hurricane on this plain, where the sands were lifted up and formed red, dry mists, death-bearing clouds, he watched with joy for the coming of night, for then a healing refreshment fell from the stars to whose imaginary music he would listen. —  
BALZAC.

Useful words in expressing connection and relations of time, cause, result, etc., are the following: *since, because, as soon as, meanwhile, when, then, at last, however, so, if, although, after, before, whereupon, still, thereupon, instantly, immediately*; and the relatives *who, which, and that* for introducing relative clauses. Such words as these, and the participial construction, help to keep the time sequence. For example, read the above quotation and note the effect of the expressions *wondering, often, after having enjoyed, where, to whose*.

### EXERCISE 57

1. Examine some of the narratives you have written in connection with Exercise 56 (p. 226) to see if you cannot avoid some of the *and's* by adopting the suggestions given in § 296. Make the scenes more real by using descriptive words.

2. Write the story of one or more of the following:

- (a) Washington's winter at Valley Forge.
- (b) The Boston Tea Party.
- (c) Braddock's defeat.
- (d) Major André's capture.
- (e) Dewey's victory at Manila.
- (f) How Washington crossed the Delaware.

3. Look over what you have written in exercise 2 to see if you have used the right verb forms to express time. Can



*Albert Bierstadt*

**THE DISCOVERY OF THE HUDSON RIVER**

From the Painting in the Capitol at Washington



you use descriptive words to advantage here? Revise your work with this in mind.

4. Write a short biography of the character in history in whom you are most interested.

5. Write a short account of the life of some prominent person whom the class knows. Do not give his name, but include the well known and important facts of his life. See if the class can tell who he is.

6. Bring to class examples of narratives which suggest pictures.

7. Tell the story suggested by some picture to which your teacher refers you. Remember that the picture presents but a single moment in the story.

8. Write the story of Perry's victory on Lake Erie. Pay particular attention to your phraseology.

9. Make an outline of one of the following; write the story from your outline; make use of descriptive words.

(a) The discovery of America.

(b) Daniel Boone and the founding of Kentucky.

(c) The landing of the Pilgrims.

✓ 10. Tell the story suggested in the following. Bring in conversation and tell your story in such a way that pictures will be suggested.

(a) An escape from Indians.

(b) A dog's heroic deed.

(c) An adventure in the woods.

(d) An experience with an automobile.

11. Write the narrative suggested by the picture "The Discovery of the Hudson."

12. Tell an incident from the lives of the people pictured in "The Frugal Meal" (page 212).

## CHAPTER V

### DESCRIPTION

**297. Definition of Description.** In the study of narration we have seen that the writer often tells his story in such a way that the reader pictures the scenes and characters. The whole story then is a series of pictures following one another in quick succession. These pictures are suggested to the mind of the reader by means of the presentation of certain details. Such a presentation of details, the aim of which is to suggest a picture to the mind of a reader or hearer, is a description. This form of discourse occurs alone, but is more frequently found in connection with narration.

**298. Purpose of Description.** The purpose of description is to present the thing described so that the reader may see it as the writer has seen it, that both may have the same impression. Hence clearness is an essential quality of all description. In order to give a clear description, it is necessary (1) to observe closely and form a clear mental picture, (2) to bring out the main features and give a general impression of the object described, (3) to add the details essential to present the complete picture, by means of descriptive words.

**299. Pictures and Description.** It is not to be expected that a description can present an object or scene as clearly and accurately as a picture can. It cannot, for instance, make the fine distinctions in color and outline, nor can it present the details in a single instant as a picture can. Nevertheless a description has a few advantages over a picture. A picture gives only those images which can be received through the eye, while a description may give sound, odor, motion, temperature, sense of feeling, and other impressions which the picture can only suggest. Moreover, the description can tell what went before and what came after the single instant represented in the picture, which oftentimes remains unintelligible simply because it cannot tell what has preceded.

In the following description, what details could not be portrayed in a picture?

It was pretty late in the autumn of the year, when the declining sun, struggling through the mist which had obscured it all day, looked brightly down upon a little Wiltshire village, within an easy journey of the fair old town of Salisbury.

Like a sudden flash of memory or spirit kindling up the mind of an old man, it shed a glory upon the scene, in which its departed youth and freshness seemed to live again. The wet grass sparkled in the light; the scanty patches of verdure in the hedges — where a few green twigs yet stood together bravely, resisting to the last the tyranny of nipping winds and early frosts — took heart and brightened up; the stream which had been dull and sullen all day long, broke out into a cheerful smile; the birds began to chirp and twitter on the naked boughs,

as though the hopeful creatures half believed that winter had gone by, and spring had come already. The vane upon the tapering spire of the old church glistened from its lofty station in sympathy with the general gladness ; and from the ivy-shaded windows such gleams of light shone back upon the glowing sky, that it seemed as if the quiet building were the boarding-place of twenty summers, and all their ruddiness and warmth were stored within.

Even those tokens of the season which emphatically whispered of the coming winter, graced the landscape, and, for the moment, tinged its livelier features with no oppressive air of sadness. The fallen leaves, with which the ground was strewn, gave forth a pleasant fragrance, and subduing all harsh sounds of distant feet and wheels, created a repose in gentle unison with the light scattering of seed hither and thither by the distant husbandman, and with the noiseless passage of the plow as it turned up the rich brown earth, and wrought a graceful pattern in the stubbled fields.

DICKENS: *Martin Chuzzlewit*.

**300. Observation Essential in Description.** Every day in ordinary conversation you are called upon to describe persons, places, and scenes: the stranger who called and whose identity the members of your family are endeavoring to establish from your description ; the place where you want the picnic to be held ; the scene which greeted your eyes when you rushed to the fire or when you awoke the first morning at camp. Descriptions enter largely into your intercourse with others. They must give a clear picture, if they are to be of any benefit or to give any enjoyment. Moreover, they must be accurate. To insure this, it is necessary to observe care-

fully. It is surprising how many things we look at daily without ever really seeing. Nor do we realize this until we are called upon to describe or answer questions concerning details. To prove this, try to write from memory an accurate detailed description of the house across the street from your home, of your schoolroom clock, or of your own dining-room. Observe these again after you have written the description. Did you leave out any details that are important or noticeable? Does the description show accuracy in the details you did mention and describe? The fault is not with your memory but with your observation. Now that you look at the object with a definite purpose in mind, you observe details of which you have never before been conscious, partly because they are so familiar.

If you are to present a satisfactory picture to your reader, it is necessary first of all that you yourself see clearly that which is to be described, and note the important details and those characteristics that are peculiar. Test your own mental picture to see if it is accurate in the essential details. That the work in description may become easy and pleasurable, cultivate the habit of accurate observation of the objects that come under your notice every day.

301. **Order of Observation.** It is natural to follow a certain order in observation; hence if the details are presented in that same order in a description, the reader forms his mental image as he would in actual observation. In general, when looking at

an object, one's first impression is of size, shape, color, and position; then other details are added, such as are peculiar to the particular object and make it different from other objects of the same class. Closer observation brings to notice still other details, but the reader will not have to be told all these. He would only become confused. Aim to present only those things which would enable him to recognize the object if he should see it. Present these in the natural order, beginning with a sentence which gives the general impression or fundamental image, then adding the details in the order in which you see them or in some other logical order that can be readily followed by the reader.

### EXERCISE 58

1. In the following, point out the sentence which gives the general impression or fundamental image, and note the order in which the details are added; try to make a mental picture of the scenes or persons described.

(a) All visitors to Cambridge are familiar with the spacious old-fashioned house [Craigie House], painted in yellow and white, which stands far back from Brattle Street on the right, as one goes from Harvard Square to Mount Auburn. A gateway in the oddly patterned fence opens through a lilac hedge into the long walk, at the end of which, up low flights of steps, the house stands on its grassy terraces. Its ample front of two stories extends, including the broad verandas, to a width of more than eighty feet. There are large clumps of lilac bushes upon the greensward, and on the left an aged and lofty elm tree

throws its shadows upon the house, and sighs for its companions, killed many years ago by canker worms and too much pruning. An Italian balustrade along the first terrace is a late addition ; but the roof is crowned with a similar railing of the old days.

SAMUEL LONGFELLOW: *Life of Henry Wadsworth Longfellow.*

(b) A tall figure of a man, muscular and spare, but a little bent, confronted Villon. The head was massive in bulk, but finely sculptured ; the nose blunt at the bottom, but refining upward to where it joined a pair of strong and honest eyebrows ; the mouth and eyes surrounded with delicate markings, and the whole face based upon a thick white beard, boldly and squarely trimmed. Seen as it was by the light of a flickering hand-lamp, it looked perhaps nobler than it had a right to do ; but it was a fine face, honorable rather than intelligent, strong, simple, and righteous.

ROBERT LOUIS STEVENSON: *New Arabian Nights.*

(c) The Great Stone Face, then, was a work of nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead, a hundred feet in height ; the nose, with its long bridge ; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. Retracing his steps, however, the vondrous features would again be seen ; and the farther he

withdrew from them, the more like a human face, with all its original divinity intact, did they appear ; until as it grew dim in the distance, with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively alive.

HAWTHORNE : *The Great Stone Face*.

(d) I found myself in a spacious chamber, surrounded with great cases of venerable books. Above the cases, and just under the cornice, were arranged a great number of black-looking portraits of ancient authors. About the room were placed long tables, with stands for reading and writing, at which sat many pale, studious personages, poring intently over dusty volumes, rummaging among mouldy manuscripts, and taking copious notes of their contents. A hushed stillness reigned through this mysterious apartment, excepting that you might hear the racing of pens over sheets of paper, or occasionally the deep sigh of one of these sages, as he shifted his position to turn over the page of an old folio ; doubtless arising from that hollowness and flatulency incident to learned research.

IRVING : *The Sketch Book*.

2. Write a single sentence to describe each of the following, giving the general impression :

- (a) Your own home.
- (b) A church in your town.
- (c) The view from your schoolroom window.
- (d) Your school corridor at recess.
- (e) An ideal place to spend a holiday.

3. Write a paragraph describing an old barn or an old house with which you are familiar.

**302. Point of View.** In Hawthorne's description of the Great Stone Face above, notice that when



the rocks were viewed from a distance they resembled "the features of a human countenance," but if "the spectator approached too near he lost the outline of the gigantic visage and could discern only a heap of ponderous and gigantic rocks." What the spectator saw depended on his point of view. So it is in the case of all large objects and landscapes. Viewed from one position, they present a different appearance from that which they present when seen from a different angle or at a different distance. Your reader must know the point of view from which you are describing the object, if he is to form a correct image. He should know at the beginning of the description where you stood ; and if you moved about, this too should be indicated. It must be remembered that only those details should be introduced which can be seen from the chosen point of view, such, for instance, as would be photographed by a camera placed in the same position.

Observe the way in which the point of view is indicated in the following :

The one common note of all this country is the haunting presence of the ocean. A great faint sound of breakers follows you high up into the inland cañons ; the roar of water dwells in the clean, empty rooms of Monterey as in a shell upon the chimney ; go where you will, you have but to pause and listen to hear the voice of the Pacific. You pass out of the town to the southwest, and mount the hill among pine woods. Glade, thicket, and grove surround you. You follow winding sandy tracks that lead nowhither. You see a deer ; a multitude of quail arises. But the

sound of the sea still follows you as you advance, like that of wind among the trees, only harsher and stranger to the ear; and when at length you gain the summit, out breaks on every hand and with freshened vigor, that same unending, distant, whispering rumble of the ocean; for now you are on the top of Monterey peninsula, and the noise no longer only mounts to you from behind along the beach towards Santa Cruz, but from your right also, round by Chinatown and Pinos lighthouse, and from down before you to the mouth of the Carmello River. The whole woodland is begirt with thundering surges. The silence that immediately surrounds you where you stand is not so much broken as it is haunted by this distant circling rumor.

ROBERT LOUIS STEVENSON: *Across the Plains.*

When he entered the house, the conquest of his heart was complete. It was one of those spacious farmhouses with high-rigged but lowly sloping roofs, built in the style handed down from the first Dutch settlers, the low projecting eaves forming a piazza along the front capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use, and a great spinning-wheel at one end and a churn at the other showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the centre of the mansion and the place of usual residence. Here rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun, in another a quantity of linsey-woolsey just from the loom. . . .

IRVING: *The Legend of Sleepy Hollow.*

In the above selections observe that the point of view is not stationary. The writer takes his reader,

in the first, with him out of the town up the hill among the pine woods, following winding tracks, to the top of Monterey peninsula, noting first one detail then another. So in any description, as in real life, you may move about observing details as you go.

Often the point of view is not definitely stated, but the description, nevertheless, is given in such language that the reader locates the observer and forms his image as though looking from that viewpoint. Beginners, however, would do well to state their point of view always, placing it in the sentence which gives the fundamental image or general impression, if possible.

In the following selection from *The Lady of the Lake*, the point of view is stationary, but note how the barges are described. What device is adopted here to bring out the details of the barges?

Far up the lengthened lake were spied  
Four darkening specks upon the tide,  
That, slow enlarging on the view,  
Four manned and masted barges grew,  
And, bearing downwards from Glengyle,  
Steered full upon the lonely isle ;  
The point of Brianchol they passed,  
And, to the windward as they cast,  
Against the sun they gave to shine  
The bold Sir Roderick's bannered Pine.  
Nearer and nearer as they bear,  
Spears, pikes, and axes flashed in air.  
Now might you see the tartans brave,  
And plaids and plumage dance and wave :

Now see the bonnets sink and rise,  
As his tough oar the rower plies ;  
See, flashing at each sturdy stroke,  
The wave ascending into smoke ;  
See the proud pipers on the bow,  
And mark the gaudy streamers flow  
From their loud chanters down, and sweep  
The furrowed bosom of the deep,  
As, rushing through the lake amain,  
They plied the ancient Highland strain.

## EXERCISE 59

In all your work in description remember to observe carefully the object you are to describe, noting its general characteristics, then the important details. Begin by giving your point of view and the general appearance or outline, then add the details which you have selected, according to some natural order. Remember that a catalogue of facts is not description.

1. Write a description of some scene with which you are familiar. Point out any feature of your description that a picture could not give. The following may suggest to you a subject:

- (a) The school library during study hour.
- (b) A street car scene.
- (c) The school playground.

2. Bring to class three descriptions found in your reading which show clearly what the writer's point of view is.

3. Describe a bit of country or town as seen from a train.

4. Write a description of some country house or city residence with which you are familiar. Change your point of view during the description.

5. From the description given in Chapter VII of *Ivanhoe*, make a rough drawing of the lists at Ashby.

6. What is the point of view in each of the following selections?

(a) About the middle of the afternoon, after passing through miles of enchanted forests, unbroken by sign of human habitation, we

“Came to a land

In which it seemed always afternoon.”

Low-rolling ridges of gravel, clothed with pine and oak, came down along the river. The bank on the right rose higher, and, at a sharp angle in the stream, lifted itself into a bluff-like point. Opposite was the serpentine course of the Dead River, coiling through an open marsh-meadow. Below the junction of the two streams our own river flowed swiftly, through a straight reach, to the mouth of the still lagoon where Mare Run came in.

VAN DYKE: *Days Off*.

(b) Look! look! that livid flash!

And instantly follows the rattling thunder,

As if some cloud-crag, split asunder,

Fell, splintering with a ruinous crash,

On the Earth, which crotches in silence;

And now a solid gray wall of rain

Shuts off the landscape, mile by mile;

For a breath's space I see the blue wood again,

And ere the next heart-beat, the wind-hurled pile,

That seemed but now a league aloof,

Bursts crackling o'er the sun-parched roof;

Against the windows the storm comes dashing,

Through tattered foliage the hail tears crashing,

The blue lightning flashes,

The rapid hail clashes,

The white waves are tumbling,  
And, in one baffled roar,  
Like the toothless sea mumbling  
A rock-bristled shore,  
The thunder is rumbling,  
And crashing and crumbling, —  
Will silence return nevermore ?

LOWELL: *Summer Storm.*

7. Describe a busy street scene: first, from a window overlooking the street; second, as you pass down the street with a crowd.

└ 8. Take some favorite 'walk, and describe what you see on your way.

└ 9. Describe orally your railroad station as you would to a stranger, giving him only such details as would enable him to recognize the building.

└ 10. Describe the scene pictured on page 252. Remember to give your general impression or image first.

└ 11. Write a descriptive paragraph, using one of the following subjects:

(a) A shop.

(b) A canal boat.

(c) A camp located on a lake.

(d) Some building which has impressed you as peculiar in structure.

(e) A quarry.

└ 12. Describe a library or dining-room, lighted and occupied, as seen from the street.

└ 13. Your dog has been stolen. Describe him carefully for the police officer.

14. Select from your reading the description which presents to you the most vivid picture.



STRATFORD-ON-AVON

15. Find five examples of good descriptions in your history reading.

16. Describe the scenes in the pictures on (a) page 212; (b) page 237.

**303. Time in Description.** To many descriptions a point of time is as essential as a point of view. A description is made vivid by putting it at a particular season, at a special time of day, and sometimes even on a definite day. The impression obtained from a landscape may be quite different at one season of the year from what it is at another. Just as the season and the weather affect our feelings, so they affect our impressions of things about us. So if you would make your descriptions vivid, fix the time as definitely as you do the point of view, and inform your reader of any change in time as carefully as you would inform him of a change of view.

Note the effect of fixing the time in the following description :

It was high noon, and the rays of the sun, that hung poised directly overhead in an intolerable white glory, fell straight as plummets upon the roofs and streets of G——. The adobe walls and sparse brick sidewalks of the drowsing town radiated the heat in an oily, quivering shimmer. The leaves of the eucalyptus trees around the Plaza drooped motionless, limp and relaxed under the scorching, searching blaze. The shadows of these trees had shrunk to their smallest circumference, contracting close about the trunks. The shade had dwindled to the breadth of a mere line. The sun was everywhere. The heat exhaling



from brick and plaster and metal met the heat that steadily descended blanketwise and smothering, from the pale, scorched sky.

NORRIS: *The Octopus.*

It was a rainy Sunday in the gloomy month of November. I had been detained, in the course of a journey, by a slight indisposition, from which I was recovering; but was still feverish, and obliged to keep within doors all day, in an inn of the small town of Derby. A wet Sunday in a country inn!— whoever has had the luck to experience one can alone judge of my situation. The rain pattered against the casements; the bells tolled for church with a melancholy sound. . . . I know of nothing more calculated to make a man sick of this world than a stable-yard on a rainy day. The place was littered with wet straw that had been kicked about by travellers and stable-boys. In one corner was a stagnant pool of water, surrounding an island of muck; there were several half-drowned fowls crowded together under a cart, among which was a miserable, crest-fallen cock, drenched out of all life and spirit; his drooping tail matted, as it were, into a single feather, along which the water trickled from his back; near the cart was a half-dozing cow, chewing her cud, and standing patiently to be rained on, with wreaths of vapor rising from her reeking hide; a wall-eyed horse, tired of the loneliness of the stable, was poking his spectral head out of a window, with the rain dripping on it from the eaves; an unhappy cur, chained to a dog-house hard by, uttered something every now and then, between a bark and a yelp; a drab of a kitten tramped backwards and forwards through the yard in pattens looking as sulky as the weather itself; everything in short was comfortless and forlorn, excepting a crew of hardened ducks, assembled like boon companions round a puddle, and making a riotous noise over their liquor.

WASHINGTON IRVING: *Bracebridge Hall.*

I stood on the bridge at midnight,  
As the clocks were striking the hour,  
And the moon rose o'er the city,  
Behind the dark church-tower.

I saw her bright reflection  
In the waters under me,  
Like a golden goblet falling  
And sinking into the sea.

And far in the hazy distance  
Of that lovely night in June,  
The blaze of the flaming furnace  
Gleamed redder than the moon.

LONGFELLOW: *The Bridge.*

**304. Comparison and Contrast.** One means by which the reader can be helped to form quickly a clear image of an object is by comparing and contrasting it with something he already knows. If the comparison is striking, he will immediately picture the object in its general outline. To say that a house has an L, that an object is dome-shaped or built on a curve, that a color is sky blue or grass green, is to picture something which would require many words to express.

In describing persons, too, contrast and comparison are particularly useful and effective. We say, for instance, that the person whom we are describing is about as tall as M——, but more slender and more erect; that he has the same general type of features, but — then we proceed to point out those details which are in contrast.

So it is well to watch for resemblances and differences and to use comparisons and contrasts when they will prove clear and effective.

Carlyle describes De Quincey thus :

One of the smallest man-figures I ever saw ; shaped like a pair of tongs ; and hardly above five feet in all ; when he sat, you would have taken him, by candlelight, for the beautifullest little child ; blue-eyed, blond-haired, . . .

CARLYLE : *De Quincey*. — From *Reminiscences*.

I call Mrs. Walters my mocking-bird, because she reproduces by what is truly a divine arrangement of the throat the voices of the town. When she flutters across to the yellow settee under the grape-vine and balances herself lightly with expectation, I have but to request that she favor me with a little singing, and soon the air is vocal with every note of the village songsters.

JAMES LANE ALLEN : *Kentucky Cardinal*.

**305. Description of Persons.** More difficult than other forms of description are descriptions of persons. The same general principles are applicable, but the details are difficult to present satisfactorily ; the differences between persons are subtle and fine and by no means easy to express.

The aim in describing persons should be to present first a clear, vivid image similar to the general impression one receives of the person at first sight. To this add details carefully selected and few in number. You cannot portray every feature ; you would only produce confusion should you try. Select the strongly marked features and characteris-

tics, as manner, walk, way of speaking, coloring, and actions.

Read Macaulay's descriptions of Samuel Johnson and his friends and note the selections made by him :

There are assembled [in the club] those heads which live forever on the canvas of Reynolds. There are the spectacles of Burke and the tall, thin form of Langton ; the courtly sneer of Beauclerk and the beaming smile of Garrick ; Gibbon tapping his snuff-box, and Sir Joshua with his trumpet in his ear. In the foreground is that strange figure which is as familiar to us as the figures of those among whom we have been brought up — the gigantic body, the huge massy face, seamed with the scars of disease ; the brown coat, the black worsted stockings, the gray wig with the scorched foretop ; the dirty hands, the nails bitten to the quick. We see the eyes and mouth moving with convulsive twitches ; we see the heavy form rolling ; we hear it puffing ; and then comes the " Why, Sir ! " and the " What then, Sir ? " and the " No, Sir ! " and the " You don't see your way through the question, Sir ! " . . .

The old philosopher is still among us in the brown coat with the metal buttons, and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger and swallowing his tea in oceans. No human being who has been more than seventy years in the grave is so well known to us.

Note, too, the following sentences giving general impressions :

She was full six feet high, wore a man's great-coat over the rest of her dress, had in her hand a goodly sloethorn cudgel, and in all points of equipment, except her petticoats, seemed rather masculine than feminine. — SCOTT.

The first object which caught his eye in the kitchen was a tall, stout, country-looking man, in a large jockey great-coat. — SCOTT.

He was a pretty little creature, full of wire-drawn ingenuities; bankrupt enthusiasms, bankrupt pride; with the finest silver-toned low voice, and the most elaborate gently-winding courtesies and ingenuities in conversation. — CARLYLE.

And the little pale, round-shouldered dealer stood almost on tip-toe, looking over the top of his gold spectacles, and nodding his head with every mark of disbelief. — STEVENSON.

As we approached the principal door it was opened, and there stepped forth one of the most striking figures I ever saw — a young woman, rather tall, and as straight as an arrow. My friend's words involuntarily recurred to me, "A daughter of the Vikings," and then, somehow, I too had the feeling he had expressed, "Poor thing!" Her figure was one of the richest and most perfect I ever beheld. Her face was singularly beautiful; but it was less her beauty than her nobility of look and mien combined with a certain sadness which impressed me. The features were clear and strong and perfectly carved. There was a firm mouth, a good jaw, strong chin, a broad brow, and deep blue eyes which looked straight at you. Her expression was so soft and tender as to have something pathetic in it. Her hair was flaxen, and as fine as satin, and was brushed perfectly smooth and coiled on the back of her shapely head, which was placed admirably on her shoulders. She was dressed in the coarse, black-blue stuff of the country, and a kerchief, also dark blue, was knotted under her chin, and fell back behind her head, forming a dark background for her silken hair.

THOMAS NELSON PAGE: *Elsket*.

**306. Character in Description.** Most descriptions of persons give an impression of character too.

Such descriptive expressions as *mild grey eyes, firm mouth, accusing scowl, stately figure, commanding presence, scholar's stoop, warm eye and lovable smile, low hanging brow, small restless eyes*, while they present a vivid picture, also tell one much of the character of the person described, and make the description more effective. Sometimes descriptive words are entirely lacking and you are told only what a person does. Immediately you infer his character and form a mental picture of him that will suit the character. So the process is twofold. You may give a picture in such a way as to indicate character, or you may indicate character and thus present the picture.

Read the descriptions of persons given in this chapter. Do any of them indicate character? If so, what characteristics are suggested?

**307. Impression in Description.** We have already observed that a description may include much that a picture cannot; that a description indicates sensations and feelings. By means of these sensations and feelings a more vivid impression of a scene is produced. Hence, if you would make a scene vivid, it is necessary to reproduce the impression made upon you, as well as to give a description of the objects which constituted the scene. Select those features of the scene, then, that produced the impression and emphasize them in the description. Often this will be rather difficult, for while the impression may be a vivid one, you will not be conscious always just

what has produced the impression. Be alive to your impressions and make an effort to find out what the elements are which produce them. If a scene inspires you with awe, ask yourself what it is that is awe-inspiring; if it is peaceful, select the features that produce the effect of peace, remembering that such impressions are brought about through the aid of the various senses.

**308. Point of Interest in Description.** There should be one dominant impression or note, one central point in every description whether of scene, place, or person. This central point will determine the selection of details. In the case of a description of a person, those details should be selected which tend to emphasize some one dominant characteristic; of a place, there should be a particular feature to which all others are secondary. What this particular central point of interest shall be depends on the writer's individuality and experience.

In the following, what impression does the writer seek to convey? What details help to produce this impression?

The Southern Cross flashed down from the myriad stars in its startling splendor. The moon shone bright over the vast, silent plain, limitless, broken only by the undulating mounds and the infinitely stretching clumps of karroo bushes. The camp fire, just replenished with damp twigs and shrubs, burned sulkily and the smoke ascended in spirals into the clear air. The hooded wagon depended helplessly on its shafts. The Kaffirs, wrapped in blankets, slept beneath. The oxen, outspanned some

distance off, chewed the cud in sharp rhythmic munches. The universe was still — awfully still.

W. J. LOCKE : *Derelicts*.

The stillness consequent on the cessation of the rumbling and laboring of the coach, added to the stillness of the night, made it very quiet indeed. The panting of the horses communicated a tremulous motion to the coach, as if it were in a state of agitation. The hearts of the passengers beat loud enough perhaps to be heard ; but at any rate, the quiet pause was audibly expressive of people cut of breath, and holding the breath, and having the pulses quickened by expectation.

DICKENS : *Tale of Two Cities*.

The faint, foggy daylight glimmered dimly on the bare floor and stairs ; on the bright suit of armor posted, halbert in hand, upon the landing ; and on the dark wood-carvings, and framed pictures that hung against the yellow panels of the wainscot. So loud was the beating of the rain through all the house that, in Markheim's ears, it began to be distinguished into many different sounds. Footsteps and sighs, the tread of regiments marching in the distance, the chink of money in the counting, and the creaking of doors held stealthily ajar, appeared to mingle with the patter of the drops upon the cupola and the gushing of the water in the pipes.

STEVENSON : *Markheim*.

The lanky young giant cut and cut and cut : the great purple-bodied poke, strung with crimson-juiced seed ; great burdock, its green burrs a plague ; great milkweed, its creamy sap gushing at every gash ; great thistles, thousand-nettled ; great ironweed, plumed with royal purple ; now and then a straggling bramble prone with velvety berries — the outpost of a patch behind him ; now and then — more carefully, lest he notch his blade — low sprouts of wild cane, survivals of the impenetrable



brakes of pioneer days. All these and more, the rank, mighty measure of the soil's fertility — low down.

JAMES LANE ALLEN: *The Reign of Law.*

**309. Expression in Description.** The purpose of description is to enable the reader to picture that which you would like him to see. Every point of the description should aim to make this picture effective. It is not enough to present the image by giving first the general appearance, then the details in greater or less number. These should be set forth in the most effective way by grouping and arranging details, by the right choice of words, by varying the sentence structure, in fact, by all those devices which help to render the whole more effective and pleasing.

In the first place, there are certain expressions that connect and place details in a description, without which the description becomes a mere catalogue of details. The reader does not know how to fit these into a picture, and even if he does arrange them somehow, he has not the picture you have wanted him to form. Such expressions as the following will be of assistance in your descriptive work :

At the right, to the left, in the foreground, in the background, adjoining, near which, beside which, beyond which, overhanging, in the distance, at the foot of which, below, above, overtopping, across, neighboring, near by, on one side, on the other side, in the center, toward the front, directly opposite, toward which, nearer.

The effectiveness of your descriptions depends

largely on your choice of words, and requires a large vocabulary skilfully used. Watch for expressive words, words that in themselves present a picture, suggest or describe a sensation, or bring up an association that will be a picture in itself. Add such words to your vocabulary.

Finally, look to your sentences that they do not become monotonous, that they express your thought accurately and completely. In this connection read again § 296 under Narration.

#### EXERCISE 60

1. Make a list of all the adjectives you can think of that would be useful in describing the features, manner, and voice of a person.

2. What pictures are suggested to you by the following poem? Make a list of all the descriptive words. To what senses do these appeal? What is the main impression or central point of the poem?

Through all the long midsummer day  
The meadow-sides are sweet with hay.  
I seek the coolest sheltered seat,  
Just where the field and forest meet, —  
Where grow the pine-trees tall and bland,  
The ancient oaks austere and grand,  
And fringy roots and pebbles fret  
The ripples of the rivulet.

I watch the mowers, as they go  
Through the tall grass, a white-sleeved row.  
With even stroke their scythes they swing,  
In tune their merry whetstones ring.

Behind the nimble youngsters run,  
And toss the thick swaths in the sun.  
The cattle graze, while, warm and still,  
Slopes the broad pasture, basks the hill,  
And bright, where summer breezes break,  
The green wheat crinkles like a lake.

The butterfly and bumble-bee  
Come to the pleasant woods with me ;  
Quickly before me runs the quail,  
Her chickens skulk behind the rail ;  
High up the lone wood-dove sits,  
And the woodpecker pecks and flits.  
Sweet woodland music sinks and swells,  
The brooklet rings its tinkling bells,  
The swarming insects drone and hum,  
The partridge beats its throbbing drum.  
The squirrel leaps among the boughs,  
And chatters in his leafy house.  
The oriole flashes by ; and look !  
Into the mirror of the brook,  
Where the vain bluebird trims his coat,  
Two tiny feathers fall and float.

J. T. TROWBRIDGE.

3. Describe in your own words the picture that you see most clearly in the above poem.

4. (a) Describe a country village on a hot, dusty Sunday afternoon in July.

(b) Describe the same village the next morning after there has been a brisk shower.

In each case try to convey the general impression that you imagine a person would get, were he to walk through the town.

## DESCRIPTION

5. Describe a scene at a circus in fair weather.

6. Describe the same scene during a sudden thunderstorm.

7. Write a description of an approaching train ; its arrival ; its departure ; its disappearance.

8. Bring to class from your reading three descriptions of persons, which seem to you to be particularly effective. Can you add to the list you made in exercise 1, from these descriptions ?

9. Describe one or more of the following :

(a) The most peculiar person you know.

(b) The oldest person you ever saw.

(c) The family physician.

(d) An Indian.

(e) Your favorite character in history.

(f) Some person about whom you have read, and with whom you feel you are acquainted.

(g) A Japanese.

10. Describe the scene about your own home :

(a) During a snow storm.

(b) On a May morning.

(c) On a windy October afternoon just before sunset.

11. Write a description of a farm scene, — ploughing, haying, cutting wood, threshing, or cultivating scene. Describe the farm hands in general, and one person more particularly. Make the point of time a prominent element.

12. Find at least two passages describing sensations other than sight.

13. Describe the interior of a large department store on a bargain day.

14. Describe the most studious boy or girl of your ac-

quaintance; the happiest looking; the most interesting looking.

15. Describe some bit of natural scenery, emphasizing a dominant feature:

- |                          |                                              |
|--------------------------|----------------------------------------------|
| (a) A bend in the river. | (e) The seashore.                            |
| (b) A leafy nook.        | (f) The wooded vale.                         |
| (c) The swimming hole.   | (g) A meadow.                                |
| (d) A cataract.          | (h) The place where you found pussy-willows. |

X 16. Write a description, the aim of which is to convey an impression of one of the following: (a) fear; (b) happiness; (c) weariness; (d) dejection; (e) confusion and disorder.

17. Write a letter to a friend in which you aim to give an impression of (a) the town in which you live, or (b) the place where you spend your vacations.

18. Describe the picture of cheer and comfort that the interior of a farmhouse presents to a wanderer who has lost his way on a cold winter night.

19. Write a description, the purpose of which is to convey an impression that you yourself have experienced.

20. (a) Turn to the specimens of description in this chapter (pp. 240-267) and find out the particular point of interest in each.

(b) Make a list of suggestive and picture words taken from the same descriptions.

21. Describe for a city boy one of the following:

- (a) A country store in the evening.
- (b) A village character.
- (c) The arrival of the mail.
- (d) The most prominent man of the country town.
- (e) The district school.



**BISMARCK**

*Lenbach*

22. Write a description of two brothers, using comparison and contrast.

23. Write a description in which you suggest sound and odors as well as the things seen.

24. Read the following and point out the expressions which indicate the arrangement and placing of details:

It was a vast enclosure, lighted on either side by great windows of colored glass, the roof supported by thin iron pillars elaborately decorated. To the left were bulletin blackboards, and beyond these, in the northwest angle of the floor, a great railed-in space where the Western Union Telegraph was installed. To the right, on the other side of the room, a row of tables, laden with neatly arranged paper bags half full of samples of grains, stretched along the east wall from the doorway of the public room at one end to the telephone room at the other.

The center of the floor was occupied by the pits. To the left and to the front of Landry the provision pit, to the right the corn pit, while farther on at the north extremity of the floor, and nearly under the visitors' gallery, much larger than the other two, and flanked by the wicket of the official recorder, was the wheat pit itself.

Directly opposite the visitors' gallery, high upon the south wall, a great dial was affixed, and on the dial a marking hand that indicated the current price of wheat, fluctuating with the changes made in the Pit. Just now it stood at ninety-three and three-eighths, the closing quotation of the preceding day.

FRANK NORRIS: *The Pit*.

25. Write a descriptive paragraph on one or more of the following:

- |                                    |                            |
|------------------------------------|----------------------------|
| (a) A deserted house.              | (c) A toy shop.            |
| (b) A ruin which you have visited. | (d) An old curiosity shop. |
|                                    | (e) The fruit vender.      |

- (f) My favorite retreat.      (i) The haunted house.  
(g) An old bridge; in clear      (j) An old garret.  
    weather, in a fog.      (k) The sounds of the woods on  
(h) An old-fashioned equipage.      a July morning.

26. Describe the picture the following expressions suggest to you :

- (a) The smell of pitch and tar.
- (b) Broad stream.
- (c) Towering trees.
- (d) Floating leaves and silvery blossoms.
- (e) Roar of the metropolis.
- (f) Tasselling corn rustling its broad leaves.
- (g) The sun-steeped air with a perfume that calls all the wild bees.
- (h) Parched fields and dwindling streams.
- (i) Heap of bright red leaves.
- (j) Rich brown earth.
- (k) Nipping winds and early frosts.
- (l) The smell of spring was in the air.
- (m) Foaming and thundering on the steep beach.

27. Examine the pictures on pages 167 and 267. Try to determine from the pictures the character of the persons. Write the descriptions.



## CHAPTER VI

### EXPOSITION

**310. Importance of Exposition.** Of all the forms of discourse, exposition, or explanation as it is frequently called, is perhaps the most common and most familiar. You are making use of exposition whenever you answer the questions *how* or *why*; whenever you direct a stranger on his way, tell how you solved a problem or how to play a game; and whenever you recite a lesson explaining the subject-matter in question. Textbooks, sermons, editorials, and essays are all examples of this form of discourse, and prove how important it is. It enters into all lives regardless of occupations. The manufacturer must be able to give the explanations necessary to the production of his wares; the merchant must set forth the merits of his goods; the physician is called upon to make clear the causes of the disordered condition.

**311. Purpose of Exposition.** The purpose of exposition is to give information, to make clear to another the meaning of that which you are discussing. It appeals to the understanding. Often while describing or narrating, you are stopped short by your listener with an exclamation, "But I do not understand." It may be a word, a technical term,

or a situation which he does not understand ; but whatever it is, you must pause to explain. Since, then, the purpose of exposition is to give information, clearness is its most important essential.

312. **Exposition and Description.** Exposition and description are, in a way, closely allied ; in fact, description in its broadest sense includes exposition. When you give a minute description of a machine, for instance the typewriter, telling about its various parts and its construction, you are of course *describing* it. The aim, however, is not so much to *picture* the typewriter and the parts of which it is constructed, as to *explain* its mechanism so that the reader may understand its construction and its use. So you might describe your school building giving the dimensions and the plan in such detail that an architect would be able to make a drawing. Such descriptions would be quite different from those you wrote and read in Chapter V, which had for their aim to make the reader *picture* or *feel* what was being described. The descriptions which aim to explain, which appeal to the understanding, are called expositions.

Another distinction between description and exposition is that the former deals with a particular object, the latter with a class of objects. A description of an Indian would deal with a particular Indian, picturing his features and setting forth those peculiarities which distinguish him from all others of his class. An exposition on the subject of "The

North American Indian" would be a *general description* including all the characteristics common to these Indians as a class. Its purpose would be to give a clear idea of the class, not to picture any individual Indian. Thus the description becomes an extended definition and we classify it as an exposition.

**313. Exposition and Narration.** As exposition has been shown to be in some cases generalized description, so it may be shown to be generalized narration. When you tell how to play a game or when you explain a process, you are dealing with action; not the action of any particular individual, but such action as accompanies the game or process. The aim is to explain, to make clear, and the kind of narrative used is called exposition.

### EXERCISE 61

1. Explain orally how to play some game you have recently learned and enjoyed.

2. Explain to some one of your own age how it is possible to measure the height of a flag-pole without climbing to the top of it.

3. Give directions for one of the following :

(a) Building a fire.

(d) Sweeping a room.

(b) Making a certain kind of candy.

(e) Making a kite.

(c) Sailing a boat.

(f) Making a tick-tack.

4. Read again the selection from Parkman's *The Conspiracy of Pontiac* (p. 155). Should this be classified as description or exposition? Why?

5. Write an exposition of one of the following, remembering that your aim is to give a general idea of the class to which the object belongs :

(a) A windmill.

(e) A balloon.

(b) A beaver.

(f) A lighthouse.

(c) A pedometer.

(g) A rail fence.

(d) A percolator.

**314. Selection of Material.** Before you can make a thing clear to another, you must make sure you have a clear understanding of the subject yourself. If your own thoughts are confused, it stands to reason that you cannot make clear to another that which you are explaining.

Having the subject well in mind, the first essential toward a good exposition is to select the facts to be presented. Anything that is not directly to the point should be excluded, and since the purpose is to make the subject clear, everything that is necessary to a complete understanding should be set forth. The selection of facts will depend somewhat on the person for whom the explanation is made, whether it is a grown person or a child, some one to whom certain phases of the subject are known or to whom the subject is entirely new.

**315. Arrangement in Exposition.** Written expositions and the longer explanations given in class recitations require considerable thought as to how to present the facts or material so that the reader's understanding may be complete. Much depends on the order in which the various topics are taken up ;

for the mind must pass easily from one point to the next, and must grasp the relations between them, if the explanation as a whole is to be understood. The subject itself will usually suggest what that order should be. Follow the natural order of time and place wherever this is possible. When it is not possible, bring together into groups those topics which are closely related, and make each group complete in itself before passing to the next. The groups should be so arranged that they too are closely related — so that the mind passes naturally from one to the other — forming a series of steps, each of which is necessary to the one following.

**316. Outline in Exposition.** Since the arrangement of material is so important a factor in exposition, you should make an outline or plan so as to assure yourself that the facts and topics are arranged in the most effective order. An outline will help you to see clearly whether you have chosen the essential points, and whether the whole subject is presented logically and coherently.

If the exposition is short, two or three topics under which to group the facts will suffice ; but if the exposition is long, first jot down as many topics as you can think of, then in connection with each note all the facts your memory and note-book suggest. With the subject-matter all before you, arrange the topics and the material under each topic in the most effective and intelligible order. There should be first an *introduction* setting forth the subject you are

going to explain ; then the *body* which contains the exposition proper ; and last the *conclusion* which is the summary of the main points under discussion ; or thus :

I. Introduction.

1. General statement or definition of the subject.
2. General plan of treatment.

II. Body.

1. Topics and subtopics arranged in some logical order.  
The form and outline must be determined by the subject in hand.

III. Conclusion.

1. Summing up of the points taken up under II.

or,

Concluding statement to which the points under II lead up.

EXERCISE 62

1. Study the following examples of exposition. What topics are treated in each case and in what order ? Make an outline.

Hence it is that it is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him ; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature : like an easy-chair, or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those

with whom he is cast ; — all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make every one at ease and at home. He has eyes on all his company; he is tender toward the bashful, gentle toward the distant, and merciful toward the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. From a long-sighted prudence, he observes the maxim of the ancient sage, that we should ever conduct ourselves toward our enemy as if he were one day to be our friend. He has too much good sense to be affronted by insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement, because it is irreparable, and to death because it is his destiny. If he engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds; who, like blunt weapons, tear and hack instead of cutting clean, who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it. He may be right or wrong in his opinions, but he is too clear-headed to be unjust; he is as simple as he is forcible and as brief as he is decisive. Nowhere shall we find greater candor, consideration, in-

dulgence: he throws himself into the minds of his opponents, he accounts for their mistakes. He knows the weakness of human reason as well as its strength, its province and its limit.

NEWMAN: *A Gentleman, from The Idea of a University.*

As the public opinion of a people is even more directly than its political institutions the reflection and expression of its character, we may begin the analysis of opinion in America by noting some of those general features of national character which give tone and color to the people's thoughts and feelings on politics. There are, of course, varieties proper to different classes, and to different parts of the vast territory of the Union; but it is well to consider first such characteristics as belong to the nation as a whole, and afterwards to examine the various classes and districts of the country. . . .

The Americans are a good-natured people, kindly, helpful to one another, disposed to take a charitable view even of wrongdoers. Their anger sometimes flames up, but the fire is soon extinct. Nowhere is cruelty more abhorred. Even a mob lynching a horse thief in the West has consideration for the criminal. . . . Cruelty to slaves was unusual while slavery lasted, the best proof of which is the quietness of the slaves during the war when all the men and many of the boys of the South were serving in the Confederate armies. . . . It is true that newspapers and public speakers say hard things of their opponents; but this is a part of the game, and is besides a way of relieving their feelings: the bark is sometimes the louder in order that the bite may not follow. . . .

All the world knows they are a humorous people. They are as conspicuously the purveyors of humor to the nineteenth century as the French were the purveyors of wit to the eighteenth. Nor is this sense of the ludicrous side of things confined to a few brilliant writers. It is diffused among the whole people; it colors



their ordinary life; and gives to their talk that distinctively new flavor which a European palate enjoys. Their capacity for enjoying a joke against themselves was oddly illustrated at the outset of the Civil War, a time of stern excitement, by the merriment which arose over the hasty retreat of the Federal troops at the battle of Bull Run. . . . Much of President Lincoln's popularity, and much also of the gift he showed for restoring confidence to the North at the darkest moments of the war, was due to the humorous way he used to turn things, conveying the impression of not being himself uneasy, even when he was most so. . . .

They are a hopeful people. Whether or no they are right in calling themselves a new people, they certainly seem to feel in their veins the bounding pulse of youth. They see a long vista of years stretching out before them, in which they will have time enough to cure all their faults, to overcome all the obstacles that block their path. They look at their enormous territory with its still only half-explored sources of wealth, they reckon up the growth of their population and their products, they contrast the comfort and intelligence of their laboring classes with the condition of the masses in the Old World. . . . It is natural for them to believe in their star. And this sanguine temper makes them tolerant of evils which they regard as transitory, removable as soon as time can be found to root them up.

JAMES BRYCE: *The American Commonwealth.*  
*Public government*

2. In the above extracts are there any words of which you do not know the meaning? Make a list of all such, and after consulting a dictionary prepare to explain each to the class.

3. Write an outline for an exposition on one or more of the following subjects:

- (a) How the President is elected.
- (b) The duties of a mayor.

- (c) A fountain pen.
- (d) Silk worms.
- (e) Summer. (Consider that you are writing the exposition for one who has always lived in Greenland.)
- (f) Street paving.
- (g) Ploughing.

4. Write the exposition you have outlined in exercise 3 above.

5. Explain to your father how your school is lighted and heated.

6. Explain your school day to an elderly person who has never been in a modern high school.

7. Write a theme setting forth the advantages of having open fireplaces installed in a dwelling house.

8. Write an expository theme on some process of manufacture with which you are familiar. First make a list of all the facts you know about the article and its manufacture. Will it be necessary for you to use *all* these facts in making a clear explanation to one of your classmates? Make your selection of facts and then arrange them in their best possible order.

✕ 9. Explain to the class the distinction between exposition and description. Choose some subject on which you could write a description and an exposition, and show in what respects they would be alike, and in what, different.

10. Taking one of the following as an introductory sentence, write the expository theme it suggests:

(a) There were many causes leading up to the Revolutionary War.

(b) Football is a game played with a large inflated ball by two opposing teams of eleven men each.

(c) The educational value of manual training is not to be lightly estimated.

(d) The blowing up of the battleship *Maine* in the harbor of Havana was an event attended by far-reaching results.

**317. Exposition by Examples.** An example will often make clear the meaning of a word or of a general statement more easily and more effectually than pages of abstract explanation. In citing examples, care must be used that the examples are familiar to the reader and that they illustrate the point in question. Note in this connection the paragraphs from Bryce's *American Commonwealth* (p. 277) which explain that the Americans are a good-natured and humorous people. In both these paragraphs the author has cited examples to establish his point.

Note the following bit of explanation by means of examples:

But after Burgoyne's surrender it was evident that the Americans were fighting England with success. France, England's traditional enemy, was then ready to aid them openly. She therefore entered into treaty alliance with the United States, agreeing to send over a fleet and an army of 4000 men. England promptly declared war against France. She also changed her policy toward the Americans. She repealed the tea duty, the Boston Port Bill, and all the other hated measures that had driven the Colonies to take up arms against the king. She promised that there should be no more taxation without representation. But it was too late. The Americans would now agree to nothing short of independence.

GORDY: *A History of the United States.*

**318. Exposition by Defining.** Sometimes it is helpful in making clear the meaning of a term to

give a definition of the term. This may be done roughly by giving synonyms ; but the more exact definition demands that the term be assigned to its class, and also that it be distinguished from all other members of that class. Your textbooks in mathematics and science afford numerous examples of this method of exposition. In these cases the definitions given are exact definitions, but in ordinary exposition definitions are often imperfect, sufficient only to give a clear idea of the term. Study the following and note in what way mercy is defined :

The quality of mercy is not strained,  
It droppeth as the gentle rain of heaven  
Upon the place beneath : it is twice blest ;  
It blesseth him that gives and him that takes :  
'T is mightiest in the mightiest : it becomes  
The throned monarch better than his crown ;  
His scepter shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings ;  
But mercy is above this scepter'd sway ;  
It is enthroned in the hearts of kings,  
It is an attribute to God himself ;  
And earthly power doth then show likest God's  
When mercy seasons justice.

SHAKESPEARE : *The Merchant of Venice*.

**319. Exposition by Means of Comparison and Contrast.** Another method which will help to make an explanation clear is comparison and contrast. By comparing and contrasting that which you are

explaining with something already familiar to the reader, you fix the idea in his mind, and form a good starting-point for your explanation.

**320. Exposition by Added Details and Repetition.** Perhaps the commonest methods of exposition are added details and repetition. After making a general statement, you proceed to add details that make clear your original statement. Or you may repeat what you have already said, in simpler words, adding a further development of the thought. In explaining passages from prose and poetry repetition of the thought in different words is the method generally employed.

Frequently, however, in exposition the writer uses not one method but such a combination of methods as will serve his purpose.

### EXERCISE 63

1. What method or methods of exposition are used in the following?

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life — I wrote this some years ago — that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or one house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on a Western railroad, or one mad dog

killed, or one lot of grasshoppers in the winter, — we never need read of another. One is enough. If you are acquainted with the principle, what do you care for a myriad instances and applications? To a philosopher all *news*, as it is called, is gossip, and they who edit and read it are old women over their tea. Yet not a few are greedy after this gossip. There was such a rush, as I hear, the other day at one of the offices to learn the foreign news by the last arrival, that several large squares of plate glass belonging to the establishment were broken by the pressure, — news which I seriously think a ready wit might write a twelve-month or twelve years beforehand with sufficient accuracy. As for Spain, for instance, if you know how to throw in Don Carlos and the Infanta, and Don Pedro and Seville and Granada, from time to time in the right proportions, — they may have changed the names a little since I saw the papers, — and serve up a bullfight when other entertainments fail, it will be true to the letter, and give us as good an idea of the exact state or ruin of things in Spain as the most succinct and lucid reports under this head in the newspapers: and as for England, almost the last significant scrap of news from that quarter was the revolution of 1649; and if you have learned the history of her crops for an average year, you never need attend to that thing again, unless your speculations are of a merely pecuniary character. If one may judge who rarely looks into the newspapers, nothing new does ever happen in foreign parts, a French revolution not excepted.

THOREAU: *Walden*.

2. Explain the following proverbs and familiar sayings by means of repetition, and use examples when you can:

(a) He gives nothing but worthless gold, who gives from a sense of duty.

(b) I am a part of all that I have met.

(c) Time and tide wait for no man.

(d) Our doubts are traitors,  
And make us lose the good we oft might win,  
By fearing to attempt.

(e) If to do were as easy as to know what were good to do,  
chapels had been churches, and poor men's cottages princes'  
palaces.

(f) You have too much respect upon the world :  
They lose it that do buy it with much care.

(g) Suspicion always haunts the guilty mind ;  
The thief doth fear each bush and officer.

(h) There is no gathering the rose without being pricked by  
the thorns.

(i) Beneath the rule of men entirely great,  
The pen is mightier than the sword.

(j) You may break, you may shatter the vase if you will,  
But the scent of the roses will hang round it still.

(k) Too many cooks spoil the broth.

(l) Honesty is the best policy.

(m) To be prepared for war is one of the most effectual means  
of preserving peace.

(n) For time will teach thee soon the truth,  
There are no birds in last year's nest.

✓ 3. Write an interpretation of the quotation from Shakespeare on page 281.

4. Explain why ball bats are different from tennis rackets in form and construction. What method of exposition have you used ?

5. Explain the meaning of the following, using that combination of methods which best suits your purpose. Use contrast and comparison when possible.

(a) Courage.

(c) Snob.

(b) Heroism.

(d) Post.

- (e) Northern lights.
- (f) Tides.
- (g) Coward.
- (h) Hero.
- (i) Popularity.

6. Write an exposition on one of the following :

- (a) A Touchdown.
- (b) An Inning.
- (c) Slang.

7. Write an expository theme on one of the following. Make an outline first and start your theme with an introductory sentence, like the sentences given in exercise 10, on page 279.

- (a) The mound builders.
- (b) The cliff dwellers.
- (c) Saturday resolutions.
- (d) City newsboys. (This is to be written for the country boy who knows very little about the life and hardships and duties of a newsboy.)

8. Write on one of the following :

- (a) The woods as a source of pleasure.
- (b) The causes of the battle of —.
- (c) The class I enjoy most.
- (d) The holiday I like best.
- (e) The difference between high school and the grades.
- (f) How to care for a lawn.
- (g) How to get up a picnic.
- (h) The kind of books I enjoy most.
- (i) The kind of work I enjoy most.
- (j) The kind of Saturday I enjoy most.
- (k) The companions that are worth while.
- (l) A snow storm as a source of pleasure.
- (m) Living in the city in summer.
- (n) Living in the country in winter.



9. Write an expository theme to be read by a country boy on one of these subjects: (a) city back yards; (b) city playgrounds.

10. Explain what, in your opinion, constitutes an ideal

- |                      |                   |
|----------------------|-------------------|
| (a) Camping ground.  | (f) Day.          |
| (b) Circus.          | (g) Friend.       |
| (c) Summer vacation. | (h) Neighbor.     |
| (d) Citizen.         | (i) Fishing trip. |
| (e) Home.            | (j) Occupation.   |

11. Explain how (a) the seasons affect outdoor sports; (b) day and night are caused; (c) the changes of season are brought about.

12. Write a theme on one of the following, deciding first what method of exposition best suits your purpose:

- (a) The humble origin of great men.
- (b) The struggles attending the rise of great literary men.

13. Write an expository theme on

- (a) Life in life-saving stations.
- (b) Life in lighthouses.
- (c) The use of weather forecasts.

## CHAPTER VII

### ARGUMENT

**321. Argument and Exposition.** The last chapter dealt with exposition, a form of discourse the purpose of which is to make the reader understand. Argument is closely allied to exposition, having for its purpose to make the reader not only understand but *believe* as you do. Since he must understand before he can be convinced, argument, generally speaking, must have exposition for its basis. Sometimes an explanation in itself is sufficient to convince; if the reader or listener understands the situation, he agrees. But if, after the explanation has made the proposition clear to him, he still does not agree, then you seek to convince him of the truth of your opinion by setting forth arguments. Thus the difference between exposition and argument is one of purpose, the former aiming to make the reader understand, the latter, to convince him.

**322. The Purpose of Argument.** The aim of argument is two-fold. You may seek merely to change the opinion of another to your opinion, or you may go farther and try to persuade him to act in accordance with your judgment. Argument, then, always presupposes that some one does not agree; it may or may not be because he does not under-

stand. The chief concern in your effort to convince him, is the means by which this may be accomplished.

**323. Narration and Description in Argument.** Narration and description, though not so essential as exposition, are often useful in argument. To convince another of the truth of your opinion, you may sometimes narrate to him a chain of events or circumstances which in themselves force him to change his belief; or you may describe the situation, thereby showing that the conditions were favorable to your conclusion, not to his.

**324. First Steps in Argument.** The first step in argument is to know exactly what the subject or proposition is which is to be proved, in order that the hearers or readers may understand what you are trying to prove. Hence the proposition must be carefully worded, and you must decide what it includes and implies. Some explanation may be necessary; just how much depends on your audience.

After the meaning of the subject or proposition, the next concern is the material and its presentation. Here again the audience must be taken into consideration and the material selected must be such as they can readily understand with little explanation. Otherwise, the thread of the argument will be lost in following the necessary explanation, in trying to find out what statements and terms mean.

**325. Argument by Stating Advantages and Disadvantages.** You have already considered one way

of bringing another to your opinion ; that is, by explaining your proposition to him. By giving him a complete understanding, or clearer understanding, you have convinced him. If the explanation has not been sufficient to convince him, you must present your proof. One method is to set before him the advantages and disadvantages ; the advantages of accepting your way and the disadvantages attendant upon his way of doing a certain thing. In such an argument where the decision has to do with the expediency or in expediency of a line of action, you must remember there is no way of determining what is absolutely right ; you must balance inconveniences and choose the less inconvenient, weigh the values of the advantages and disadvantages.

Remember that the arguments which you use must be clear-cut and such as will appeal to your reader or listener ; for oftentimes what seems an advantage to you may seem a disadvantage from another point of view. Remember too that the mere assertion of a point is not proof. You must have reasons back of each point to establish it, such reasons as will appeal to the one you are trying to convince.

In this connection study the following extract from Washington's Farewell Address. Note how he has made his points definite and how clearly he characterizes advantages and disadvantages.

The great rule of conduct for us, in regard to foreign nations, is, in extending our commercial relations, to have with them as little political connection as possible. So far as we have

already formed engagements, let them be fulfilled with perfect good faith. Here let us stop.

Europe has a set of primary interests, which to us have none or a very remote relation. Hence she must be engaged in frequent controversies, the causes of which are essentially foreign to our concerns. Hence, therefore, it must be unwise in us to implicate ourselves, by artificial ties in the ordinary vicissitudes of her politics, or the ordinary combinations and collisions of her friendships or enmities.

Our detached and distant situation invites and enables us to pursue a different course. If we remain one people, under an efficient government, the period is not far off when we may defy material injury from external annoyance ; when we may take such an attitude as will cause the neutrality, we may at any time resolve upon, to be scrupulously respected ; when belligerent nations, under the impossibility of making acquisitions upon us, will not lightly hazard the giving us provocation ; when we may choose peace or war, as our interest, guided by justice, shall counsel.

Why forego the advantages of so peculiar a situation ? Why quit our own to stand upon foreign ground ? Why, by interweaving our destiny with that of any part of Europe, entangle our peace and prosperity in the toils of European ambition, rivalry, interest, humor or caprice ?

It is our true policy to steer clear of permanent alliances with any portion of the foreign world ; so far, I mean, as we are now at liberty to do it ; for let me not be understood as capable of patronizing infidelity to existing engagements. I hold the maxim no less applicable to public than to private affairs, that honesty is always the best policy. I repeat it, therefore, let those engagements be observed in their genuine sense. But, in my opinion, it is unnecessary and would be unwise to extend them.

Taking care always to keep ourselves, by suitable establish-

ments, on a respectable defensive posture, we may safely trust to temporary alliances for extraordinary emergencies.

Harmony, liberal intercourse with all nations, are recommended by policy, humanity, and interest. . . .

WASHINGTON: *Farewell Address.*

### EXERCISE 64

1. What were the advantages Washington claimed for his rule of conduct? What points would his opponents have to prove before setting aside Washington's plan?

2. Make a list of propositions which you have recently tried to induce some one to accept. Choosing one of these, reproduce your line of argument. Did you succeed in convincing the person? If not, why? Which reasons that you presented were accepted? Which were rejected?

3. Think out the advantages and disadvantages likely to attend the occupation of any one of the following; write one or more paragraphs setting forth these advantages and disadvantages.

(1) Farmer, (2) physician, (3) lawyer, (4) traveling salesman, (5) soldier, (6) sailor, (7) teacher, (8) miner, (9) engineer, (10) author, (11) artist.

4. What advantages and disadvantages can you think of for each of the following? Write out one or more of the arguments suggested.

(a) The school should have a longer recess.

(b) Monday would be a better school holiday than Saturday.

(c) Instead of ten weeks' vacation in summer, this school should have a week's vacation every six weeks and three weeks in August.

(d) This school should hold a social evening at least once a month on Friday evening.

(e) More time should be given to the study of English each year in the high school, than to any other subject.

(f) The country is a better place than the city for all children under fifteen years of age.

5. Bring to class at least one example of argument which states advantages and disadvantages.

6. Write to a friend trying to convince him that he should join your debating society by explaining to him what the society stands for and by showing him what advantages it offers him. Answer two objections which you think he would be likely to make; that is, two disadvantages he may feel he would be under in joining the society.

**326. Argument by Means of Specific Instances.**  
Another method by which a person's opinion may be changed is by stating specific instances which point unmistakably to the desired conclusion.

In the following observe the use of the specific instances :

In America the love and regard for Irving was a national sentiment. Party wars are perpetually raging there, and are carried on by the press with a rancor and fierceness against individuals which exceed British, almost Irish virulence. It seemed to me, during a year's travel in the country, as if no one ever aimed a blow at Irving. All men held their hand from that harmless, friendly peacemaker. I had the good fortune to see him at New York, Philadelphia, Baltimore, and Washington and remarked how in every place he was honored and welcome. Every large city has its "Irving House." The country takes pride in the fame of its men of letters. The gate of his own charming little domain on the beautiful Hudson River was forever swinging before visitors who came to him. He shut out no

one. I had seen many pictures of his house, and read descriptions of it in both of which it was treated with a not unusual American exaggeration. It was but a pretty little cabin of a place ; the gentleman of the press who took notes of the place, whilst his kind old host was sleeping, might have visited the whole house in a couple of minutes.

THACKERAY : *Nil Nisi Bonum.*

The world is still deceived with ornament.  
In law, what plea so tainted and corrupt  
But, being season'd with a gracious voice,  
Observes the show of evil ? In religion,  
What damned error, but some sober brow  
Will bless it and approve it with a text,  
Hiding the grossness with fair ornament ?  
There is no vice so simple but assumes  
Some mark of virtue on his outward parts :  
How many cowards, whose hearts are all as false  
As stairs of sand, wear yet upon their chins  
The beards of Hercules and frowning Mars,  
Who, inward search'd have livers white as milk ;  
And these assume but valor's excrement  
To render them redoubted ! Look on beauty,  
And you shall see 't is purchased by the weight ;  
Which therein works a miracle in nature ;  
Making them lightest that wear most of it :  
So are those crisped snaky golden locks  
Which make such wanton gambols with the wind,  
Upon supposed fairness, often known  
To be the dowry of a second head,  
The skull that bred them in the sepulchre.  
Thus ornament is but the guiled shore  
To a most dangerous sea ; the beauteous scarf



Veiling an Indian beauty ; in a word,  
The seeming truth which cunning times put on  
To entrap the wisest.

SHAKESPEARE : *Merchant of Venice*.

**327. Evidence in Argument.** We have already considered two means of proving a proposition, by stating advantages and disadvantages, and by giving specific instances. A third method is by presenting evidence to establish a fact ; that is, to prove that a definite thing did or did not happen, you must cite facts or circumstances that show its occurrence. These facts which constitute the evidence may be such as a reliable witness presents or such as are obtained from the works of fair-minded authors.

**328. Number of Reasons.** In order to convince another of the truth of your point of view, not one reason but several may be necessary. Be sure, then, that the reasons you give are varied enough so that some at least will appeal to your hearer or reader. But bear in mind that two or three important reasons clearly and convincingly put will have more weight than a number of minor ones.

**329. Plan in Argument.** In argument, as in exposition, the arrangement of material must receive careful consideration. The statements setting forth advantages and disadvantages, the specific examples, in short everything in the nature of proof must be so presented that it is logical and convincing. Otherwise, no matter how carefully the material has been selected, the argument will fail to convince.

Argument ordinarily consists of three parts : the introduction, the body of the argument, and the conclusion. In the *introduction* is stated the subject of the argument, or the *proposition* as it is called, and any explanatory matter or definition of terms necessary to make clear the proposition. This preliminary matter should be as brief as is consistent with a clear understanding of the question.

The *body* of the argument consists of the proof ; that is, of all that is said to support the truth of the proposition, stated in an orderly and logical way and as convincingly as possible. In the body of the argument, too, are placed any arguments that can be refuted, together with their refutation. The refutation should be brought in where it fits best, either after some point of your argument to which it is closely allied, or after you have presented all the points in favor of your conclusion. In arranging the proof, care should be taken that there is no break in thought in passing from point to point. Points closely connected in thought should stand close to one another, and the transition from one point to the next should be carefully made.

The *conclusion* consists of a brief summing up of the proofs, together with a final statement of the proposition. Brevity and clearness are essential features of the conclusion.

330. The Brief. Since arrangement is so necessary to successful argument, it follows that in order to present the material most effectively one should

make an outline before beginning even the simplest argument. In general such an outline should be written out, so that the points may be seen in their proper relation to one another and to the main proposition.

The outline of an argument is called a *brief*. It consists of a statement of the points to be brought out in the introduction to the argument, in the body, and in the conclusion. These points should all be expressed in complete sentences; that is, in the outline of an argument each separate point should be stated not in abbreviated form but in sentence form, and might be arranged as follows:

BRIEF on Page 363

I. INTRODUCTION

1. History of the question.
2. Statement of any facts admitted by both sides.
3. Definition of any terms the meaning of which might not be clear.
4. Clear statement of the proposition and of the particular point at issue.

II. BRIEF PROPER

1. Statement of each of the points upon which the conclusion is based.
2. The evidence or proof supporting each point.
3. Statement of the points which can be refuted, together with the proof.

III. CONCLUSION

1. Brief summary of the points established.
  2. Final statement of the conclusion reached.
- ✓

331. **Inductive Reasoning.** In § 326 we have studied one method of arguing, that is, by giving specific instances. In the example quoted, Thackeray reached the general conclusion that in America the love and regard for Irving was a national sentiment. He came to this conclusion from the observation of certain specific instances all pointing to his conclusion. So, in general, by noting one instance, then another and another all pointing to a certain conclusion, you come to accept that conclusion, and with good judgment too, provided you have observed a sufficient number of cases where the conclusion holds true. This kind of reasoning is a part of your everyday life. For instance, having observed that dark clouds and a heavy, overcast sky have been followed by rain in every case you have known about, you conclude that dark clouds and a leaden sky always betoken rain. Thus you establish a truth from individual cases. Such a process of reasoning is called inductive reasoning.

There is always this danger in inductive reasoning: that the truth is not *absolutely* established. If a large number of instances have been observed, its probability is established, but there is a possibility, for example, that in this particular instance it may not rain even though the conditions are such as have usually preceded rain. The chances are, however, in favor of the conclusion that the particular instance will follow the rest of its kind and strengthen rather than overthrow the general conclusion.

You will note that in the two quotations given in § 326 (p. 292) the conclusion is stated first. This is the reversal of the mental process, but in presenting an inductive argument to another this seems to be the best way to hold his attention and to convince him.

Note the following and consider at the same time what Darwin's method of procedure was in reaching his conclusion concerning earthworms.

Worms do not possess any sense of hearing. They took not the least notice of the shrill notes from a metal whistle, which was repeatedly sounded near them ; nor did they of the deepest and loudest tones of the bassoon. They were indifferent to shouts, if care was taken that the breath did not strike them. When placed on a table close to the keys of a piano, which was played as loudly as possible, they remained perfectly quiet.

DARWIN: *Vegetable Mould and Earthworms.*

**332. Deductive Reasoning.** There is another form of reasoning known as deductive. Sometimes, having accepted a general conclusion, you may proceed to establish it in particular cases. What is true of all dark clouds and leaden skies is true of this particular dark cloud and sky, and you say with confidence, "It is going to rain." Deductive reasoning first accepts a general conclusion and proceeds to establish it in a particular case. Deductive reasoning is shorter than inductive and impresses one as more convincing; for if the general conclusion is true about a whole class of objects, and the particular object can be shown to belong to that class, the conclusion in regard to the object is irresistible.

EXERCISE 65

1. Study the following arguments. Make an outline or brief of each. Make a list of the words by means of which Burke leads you from one point to another.

(a) America, gentlemen say, is a noble object. It is an object well worth fighting for. Certainly it is, if fighting a people be the best way of gaining them. . . . Those who wield the thunder of the state, may have more confidence in the efficacy of arms. But I confess, my opinion is much more in favor of prudent management, than of force ; considering force not as an odious, but a feeble instrument, for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connection with us.

First, Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again ; and a nation is not governed which is perpetually to be conquered.

My next objection is its uncertainty. Terror is not always the effect of force ; and an armament is not a victory. If you do not succeed you are without resource ; for, conciliation failing, force remains ; but, force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness ; but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is, that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover ; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me, than whole America. I do not choose to consume its strength along with our own ; because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of an exhausting conflict ; and still less in the midst of

it. I may escape, but I can make no assurance against such an event. Let me add, that I do not choose wholly to break the American spirit, because it is the spirit that has made the country.

Lastly, we have no sort of experience in favor of force as an instrument in the rule of our Colonies. Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. But we know if feeling is evidence, that our fault was more tolerable than our attempt to mend it ; and our sin far more salutary than our penitence.

These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated.

BURKE : *On Conciliation with the Colonies.*

(b) If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies ; the cause will create navies. The people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. I care not how fickle other people have been found. I know the people of these colonies, and I know the resistance to British aggression is deep and settled in their hearts and cannot be eradicated. Every colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the Declaration will inspire the people with increased courage. Instead of a long and bloody war for the restoration of privileges, for redress of grievances, for chartered immunities held under a British king, set before them the glorious object of entire independence, and it will breathe into them anew the breath of life. Read this Declaration at the head of the army ; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or to perish upon the bed

of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling around it, resolved to stand with it or fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

WEBSTER: *Declaration of Independence.*

(c)

*Brutus.* Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer:—Not that I loved Cæsar less, but that I lov'd Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar lov'd me, I weep for him; as he was fortunate, I rejoice at it as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*All.* None, Brutus, none.

*Brutus.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enroll'd in the Capitol; his glory not extenuated,



wherein he was worthy, nor his offences enforced, for which he suffered death.

2. Find in some book you are reading or in some of your textbooks an example of a short argument. Analyze it and from an outline state to the class the substance of the argument.

3. Are the following propositions true or false? Give reasons for your conclusion.

- (a) All circuses are entertaining and instructive.
- (b) Honesty is the best policy.
- (c) All fishes swim.
- (d) Trees shed their leaves in the fall.
- (e) Girls do better work in English than boys.
- (f) To form the habit of being orderly saves time.
- (g) Accidents are due to the fact that some one does not attend to his business.
- (h) Anticipation gives more pleasure than participation.
- (i) All dogs are intelligent.
- (j) Country houses are built of wood.

4. (a) Make a list of five subjects upon which you think you could write an argument.

(b) State a proposition about each of the subjects you have chosen.

(c) What in each case is the point at issue?

5. Outline one of the above arguments and write the argument from your brief.

6. (a) Make a list of five subjects about which you have observed sufficient facts to warrant drawing a conclusion. State your conclusion in each case.

(b) Make a list of five subjects about which you have not observed sufficient facts to warrant a conclusion.

7. Write a paragraph proving the truth of each of the following :

- (a) Food should not be given to tramps.
- (b) The speeding of automobiles is dangerous.

8. What reasons can you give for or against the following propositions ?

- (a) Children should be taught to respect public property.
- (b) A person's speech betrays his lack of education.
- (c) City streets should be kept clean.
- (d) The news given in the average newspaper is reliable.
- (e) Fashions in dress are not worth following.

9. Make a brief in which you outline the introduction, body, and conclusion, and then write the argument for that proposition in exercise 8 which appeals to you most strongly.

10. Your city or town is considering the building of a new high school. The school board advocates a large, expensive building that will provide for a growth in population. Some taxpayers wish a smaller, less expensive building adequate for present need. Write an argument for each side.

11. Write a brief for or against one of the following:

- (a) Manual training should be a part of the high school course.
- (b) A woman should be trained to earn her own living.
- (c) Sports in which there is an element of danger should be discouraged.
- (d) No foreigner should be allowed to enter this country who cannot read and write his own language.
- (e) The war with Spain was justifiable.

333. Debate. In preparing for a debate several points should be kept in mind. The first is to choose a debatable subject, one which has two fairly plausi-

ble sides. The best subjects are questions of expediency, for they test both the reasoning and persuasive powers of the debaters. In the second place, take the side of the question you believe to be right. Sincerity in itself is a strong argument.

Having chosen a proposition, next study well the question, so that the terms may be clearly understood and the point at issue definitely in mind. Prepare yourself to debate the particular issue and nothing else. Then work out in detail the strong arguments on your side of the question. Consider what may be said against you ; be prepared to withstand attack and to know the weak points in your opponent's arguments.

After you have all your material together and have consulted the authorities on the question, prepare a careful brief, and from this brief, practice delivering the arguments.

Since debate requires team work and division of labor, the question must be carefully divided so that each person has his own particular part. In general, the first speaker on each side defines the issue, states his position, outlines the line of argument, and then proceeds, if time allows, to the support of the main question. The second speaker on each side carries on the argument, bringing out the particular points he is to establish. The third speaker presents the final points clinching the argument.

In rebuttal or refutation the leader of the negative usually speaks first and the leader of the affirmative last. Each should be alert and quick to point out

weaknesses in his opponents' arguments, and ready to defend his own side of the question in whatever points it is attacked. Finally, the last speaker must bring the debate to a close by summarizing the arguments and definitely stating what has been proved, from his point of view.

### EXERCISE 66

1. Prepare a brief for a class debate on one of the following questions :

- (a) Written examinations are a fair test of a student's scholarship.
- (b) A city should own and operate its street railways.
- (c) The government should supply work for the unemployed.
- (d) There should be frequent fire-drills in schools.
- (e) More attention should be given to physical education in high schools.

2. Prepare, as though to be given in a debate, the strongest arguments you can think of on one of the following subjects :

- (a) Football, as now played, is not a beneficial form of athletics.
- (b) American boys should have military training.
- (c) Domestic science should be prescribed for girls in the high school.

3. Make a brief for the affirmative or negative side of one of the following questions. Arrange the arguments as you think they should be distributed among three debaters.

- (a) This town should provide free textbooks for the schools.
- (b) This town should establish a public playground in the  
—— section.

## CHAPTER VIII

### PARAGRAPHS

**334. Introductory.** Thus far, we have dealt with the four forms of discourse, — narration, description, exposition, and argument, — having studied the essential features and characteristics of each in the whole composition. It remains to learn something of the elements of which the whole composition is composed — paragraphs, sentences, and words.

**335. Definition of the Paragraph.** You learned in connection with oral composition (§ 250, p. 168) that as soon as you collect your thoughts upon a subject, your ideas naturally group themselves around topics; that the sentences which express these ideas in like manner fall into groups, each group treating of one topic; and that such a group of sentences constitutes a paragraph. Hence we define a paragraph as a group of sentences all closely related and treating of one topic. The division of a composition into paragraphs is indicated by indenting the first line of each paragraph. Read again in this connection § 284 (p. 215).

**336. The Importance of the Paragraph.** Since paragraphs indicate the divisions of a composition by showing when one topic is completed and another begins, it is evident that they play an important part

in helping the reader to follow the thought. If a composition is skilfully paragraphed, the reader has the topics clearly set before him and can grasp the thought quickly and easily, whereas bad paragraphs or lack of proper divisions confuse him and retard his understanding.

**337. The Topic Sentence.** As each paragraph treats of a single subject and all the sentences in the paragraph develop this subject, it is customary to state the main thought or topic in a phrase or sentence, usually at the beginning of the paragraph. This helps the writer to keep to his subject and the reader to get the thought. Such a sentence sums up the contents of the paragraph and is called the topic sentence.

If the writer does not definitely state his topic, he should so write his paragraph that such a sentence can be easily framed, for it is only by being able to select or make such topic sentences that the thought can be grasped, especially in expository and argumentative paragraphs.

**338. Position of the Topic Sentence.** The topic sentence, as has been said before, usually stands at the beginning of the paragraph. It may be preceded by only a phrase or a clause, or it may be delayed until the middle of the paragraph even. Very rarely it is stated at the beginning of the paragraph and again in a different form at the end. This is for the purpose of emphasis and aims to hold the reader's attention.

## EXERCISE 67

1. In each of the following paragraphs point out the topic sentence, noting its position in the paragraph. If the topic is not definitely expressed, form your own topic sentence.

(a) It was a strange figure — like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him an appearance of having receded from view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

DICKENS: *Christmas Carol*.

(b) The soul of that party was Oliver Cromwell. Bred to peaceful occupations, he had, at more than forty years of age, accepted a commission in the parliamentary army. No sooner had he become a soldier than he discerned, with the keen glance of genius, what Essex and men like Essex, with all their experience, were unable to perceive. He saw precisely where the strength of the Royalists lay, and by what means alone that strength could be overpowered. He saw that it was necessary to

reconstruct the army of the Parliament. He saw also that there were abundant and excellent materials for the purpose, materials less showy, indeed, but more solid, than those of which the gallant squadrons of the King were composed. It was necessary to look for recruits who were not mere mercenaries, for recruits of decent station and grave character, fearing God and zealous for public liberty. With such men he filled his own regiment, and, while he subjected them to a discipline more rigid than had ever before been known in England, he administered to their intellectual and moral nature stimulants of fearful potency.

MACAULAY: *History of England.*

In the silence of night how real and divine the universe becomes! Doubt and unbelief retreat before the awful voices that were silenced by the din of the day, but now that the little world of man is hushed, seem to have blended all sounds into themselves. Beyond the circle of trees, through which a broken vision of stars comes and goes with the evening wind, the broad earth lies hushed and hidden. Along the familiar road a new and mysterious charm is spread like a net that entangles the feet of every traveler and keeps him loitering on where he would have passed in unobservant haste by day. The great elms murmur in low, inarticulate tones, and the shadows at their feet hide themselves from the moon, moving noiselessly through all the summer night. The woods in the distance stand motionless in the wealth of their massed foliage, keeping guard over the unbroken silence that reigns in all their branching aisles. Beyond the far-spreading waters lie white and dreamlike, and tempt the thought to the fairylands that sleep just beyond the line of the horizon. A sweet and restful mystery, like a bridal veil, hides the face of Nature, and he only can venture to lift it who has won the privilege by long and faithful devotion.

MABIE: *Under the Trees.*



2. The following selection is not paragraphed here as the author wrote it. Rewrite it as you think it was originally paragraphed. First, decide what topics are treated, then make as many paragraphs as you have topics. Write out the list of topics. Is there a topic sentence for each paragraph?

The heat of his work, the stifling air, the many-toned woods, the sense of the vast summering land — these things were not in his thoughts.

Some days before, despatched from homestead to homestead, rumors had reached him away off here at work on his father's farm, of a great university to be opened the following autumn at Lexington. The like of it with its many colleges Kentucky, the South, the Mississippi Valley had never seen. It had been the talk among the farming people in their harvest fields, at the cross-roads, on their porches — the one deep sensation among them since the war. For solemn, heart-stirring as such tidings would have been at any other time, more so at this. Here, on the tableland of this unique border state, Kentucky — between the halves of the nation lately at strife — scene of their advancing and retreating armies — pit of a frenzied commonwealth — here was to arise this calm university, pledge of the new times, plea for the peace and amity of learning, fresh chance for study of the revelation of the Lord of Hosts and God of battles. The animosities were over, the humanities re-begun. Can you remember your youth well enough to be able to recall the time when great things happened for which you seemed to be waiting?

The boy who is to be a soldier — one day he hears a distant bugle: at once *he* knows. A second glimpses a bellying sail: straightway the ocean path beckons to him. A third discovers a college, and towards its kindly lamps of learning turns young eyes that have been kindled and will stay kindled to the end.

For some years this particular lad, this obscure item in Nature's plan which always passes understanding, had been growing more unhappy in his place in creation. By temperament he was of a type the most joyous and self-reliant — those sure signs of health ; and discontent now was due to the fact that he had outgrown his place. Parentage — a farm and its tasks — a country neighborhood and its narrowness — what more are these sometimes than a starting-point for a young life ; as a flower-pot might serve to sprout an oak, and as the oak would inevitably reach the hour when it would either die or burst out, root and branches, into the whole heavens and earth ; as the shell and yolk of an egg are the starting-point for the wing and the eye of the eagle.

One thing only he had not outgrown, in one thing only he was not unhappy ; his religious nature. This had always been in him as breath was in him, as blood was in him : it was his life. Dissatisfied now with his position in the world, it was this alone that kept him contented in himself. Often the religious are the weary ; and perhaps nowhere else does a perpetual vision of Heaven so disclose itself to the weary as above lonely toiling fields. The lad had long been lifting his inner eye to this vision. When, therefore, the tidings of the university with its Bible College reached him, whose outward mould was hardship, whose inner bliss was piety, at once they fitted his ear as the right sound, as the gladness of long-awaited intelligence.

It was the bugle to the soldier, sail to the sailor, lamp of learning to the innate student. At once he knew he was going to the university — sometime, somehow — and from that moment felt no more discontent, void, restlessness, nor longing. It was of this university, then, that he was happily day-dreaming as he whittled his hemp hook in the depths of the woods that Saturday afternoon. Sitting low amid the heat and weeds and thorns, he was already as one who had climbed above the earth's eternal

snowline and sees only white peaks and pinnacles — the last sublimities. He felt impatient for to-morrow. One of the professors of the university, of the faculty of the Bible College, had been traveling over the state during the summer, pleading its cause before the people. He had come into that neighborhood to preach and to plead. The lad would be there to hear. The church in which the professor was to plead for learning and religion was the one first set up in the Kentucky wilderness as a house of religious liberty; and the lad was a great-grandchild of the founder of that church, here emerging mysteriously from the depths of life four generations down the line.

Adapted from JAMES LANE ALLEN's *The Reign of Law*.

3. (a) Bring to class five <sup>2</sup> paragraphs, which you have found in your reading, having topic sentences clearly stated, not all of which stand at the beginning of the paragraphs.

(b) Bring to class, also, two paragraphs which have no topic sentence stated, but for which you have been able to frame a topic sentence.

4. Reproduce the thought of some paragraph read to you by your teacher. Try to get the main thought of the paragraph first; state it in a topic sentence; then in your own language develop the thought.

**339. Unity in the Paragraph.** Unity in the paragraph demands that each paragraph deal with a single definite topic; that every sentence relate to this topic; and that the paragraph contain nothing that is not necessary to the point. It follows, too, that every idea necessary to the development of this topic be included. Unity, then, is essential to a good paragraph. The secret of securing unity is to fix

your mind upon the central idea of the paragraph as expressed in the topic sentence, and to put in no detail that does not develop this idea.

The simplest test for unity is to try to sum up the substance of a paragraph in a single phrase or sentence. If it cannot be done, you may be sure your paragraph has more than one topic, that is, it is not a unit.

**340. Means of Securing Unity.** If you would secure unity in your paragraph (1) frame carefully a topic sentence, (2) outline briefly the material you are going to use so that you do not include anything that does not bear upon the topic, but include everything essential.

**341. Coherence in the Paragraph.** A second essential quality of a good paragraph is coherence, which requires that the sentences shall be so arranged that each will grow out of the one immediately preceding and lead easily to the one following. Thus the paragraph reads smoothly and there is no break from sentence to sentence; and the whole is bound closely together. The word *coherence* means a sticking together.

**342. Means of Securing Coherence.** Coherence is secured (1) by bringing together in the paragraph those matters which are closely connected in thought, that is, by careful arrangement of material; and (2) by making use of connecting words, and words of repetition or reference which aid the transition from sentence to sentence. The first of these means de-

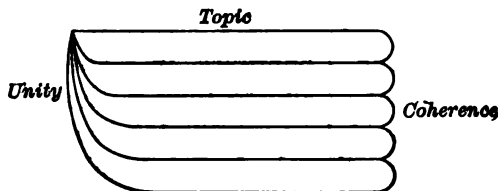
mands an outline in order that the material may be arranged in the best order. The second employs such words as *and, then, for, but, further, moreover, nevertheless, while, the following, however, this, these, there, in short, therefore, hence, though, indeed*. In addition to such connective or transition words, you should use words that refer back to, or repeat, something already mentioned.

Notice such words in the following paragraph :

The distinction *here* made between the amateur and the professional is one that, for ordinary purposes, is obvious enough. *The amateur*, we are accustomed to say, works for love, and not for money. *He* cultivates an art or a sport, a study or an employment, because of his taste for it; he is attached to it, not because it gives him a living, but because it ministers to his life. Mr. Joseph Jefferson, *for instance*, is classed as a *professional actor* and an *amateur artist*. Charles Dickens was an *amateur actor* and a *professional novelist*. Your intermittent political reformer is an *amateur*. *His* opponent, the "ward man," is a *professional*; politics being both his life and his living, his art and his constant industry. — PERRY.

343. It will perhaps make clearer the idea of unity and of coherence to illustrate them by diagram. Taking each line in the following diagram to represent a sentence, unity is illustrated by the lines connecting each sentence with the topic sentence or subject of the paragraph. This connection in the paragraph is a *thought* connection. Coherence is represented by the lines connecting each sentence with the next. In the paragraph these connections

may be either thought connections or word connections.



### EXERCISE 68

1. In the paragraphs quoted in Exercise 67, 1 (p. 308), point out all the transition words and connections which give coherence.

2. Prove that these paragraphs have unity.

3. Bring to the class paragraphs from newspapers which you think are lacking in unity or coherence, or both. Bear in mind that lack of unity is frequently due to the tendency to make each sentence emphatic by placing it in a new paragraph by itself.

4. Examine two or three paragraphs you have written lately and try to give them greater coherence by rearranging the material of which they are composed and by introducing more connectives and transition words. Have you violated unity in any of them? By what means can you secure it?

5. Write a paragraph using one of the following as the topic sentence. Make a brief outline of your paragraph first and aim to secure unity and coherence.

(a) An incident that left a very strong impression on my early memory was —

(b) The lack of interest in Greek is to be regretted.

(c) Recesses have advantages and, it must be confessed, disadvantages too.

(d) I well remember my first experience at skating. (Substitute some other experience if you choose.)

**344. Unity and Coherence in General.** When several paragraphs unite to form a whole composition, there should be unity and coherence in the whole just as in the single paragraph. Unity demands that every paragraph relate to the subject under discussion and to nothing else. The above diagram may then be interpreted thus: The line which represents the topic sentence in the paragraph becomes the subject of the whole composition, and the separate lines indicating the sentences in the paragraph now represent the paragraphs constituting the whole composition. Unity is indicated by the connecting lines between each paragraph and the subject; coherence, by the lines binding each paragraph to the one preceding and the one following. As in the case of the sentences of the paragraph, unity is a thought connection between each paragraph and the main topic; and coherence is either a thought or a word connection from each paragraph to the next, so that each may grow out of the paragraph preceding and lead into the one following.

Since coherence may be a word connection, a "sticking together" of the paragraphs, you should make constant use of transition and connecting words between the paragraphs, as well as within the

paragraph between sentences. In addition to the list given in § 342 the following may be suggestive :

At length, in addition to, not only, but also, in spite of, similarly, in like manner, meanwhile, therefore, the foregoing, accordingly, consequently, at length, in short, too, still, likewise, for this reason, after all this, now, as a result, hence, so, so that, thus.

In your paragraph writing make an effort to link statement to statement, paragraph to paragraph. Use the word which expresses the exact relation, not *and* or *but* regardless of the meaning to be brought out. These are useful words, but are overworked usually by the untrained writer.

#### EXERCISE 69

1. In the extracts from different writers given in the preceding chapters point out transition and connecting words between sentences ; between paragraphs.

2. Write a paragraph explaining one or more of the following. Make your topic sentence conspicuous by placing it first in your paragraph. A good topic sentence would be a definition of the object. To this add details so that the explanation will be complete.

- |                           |                               |
|---------------------------|-------------------------------|
| (a) Lead pencil.          | (f) Trade School.             |
| (b) Bicycle.              | (g) Lawn mower.               |
| (c) Relay race.           | (h) Eclipse (of moon or sun). |
| (d) How to pitch a curve. | (i) Night.                    |
| (e) Labor strike.         | (j) Wigwam.                   |

3. Write a paragraph on one or more of the following subjects. Develop the topic statement by giving instances.



- (a) Carelessness is the cause of most of our difficulties.
- (b) Misery loves company.
- (c) The real hero is not always the one whom the public selects.

4. Write a paragraph in which you compare or contrast each of the following :

- (a) Two of your friends.
- (b) An ant and a bee.
- (c) Washington and Lincoln.
- (d) Two generals of whom you have read.
- (e) Studying in school and at home.

5. Develop one of the following into a paragraph by stating causes and effects :

- (a) Forests have great influence upon climate and soil.
- (b) Automobiles should be heavily taxed for the sake of the roads.

6. Examine the paragraphs you have written above, noting the following points : (1) effectiveness of topic sentence, (2) unity, (3) coherence.

7. Write one or more descriptive paragraphs on one of the following subjects. Add the specific details to develop the topic sentence according to some plan, and aim to keep them connected.

- (a) A lonely haunt.
- (b) A scene on Christmas Eve.
- (c) A storm I once witnessed.
- (d) The skating rink.
- (e) A character in our neighborhood.

8. Write a short narrative on one of the following subjects, paying particular attention to the paragraph form. Secure unity by keeping the time relations clear, and by

including nothing that is not strictly to the point of your story. Secure coherence by keeping a close relationship between incidents.

- (a) My latest adventure.
- (b) Once when I was absent-minded.
- (c) An accident.
- (d) How I overheard a plot.

9. Write at dictation a short narrative, a description, an exposition, and an argument, read to you by your teacher. Select the topic sentences as the teacher reads and indicate paragraph divisions. Underline the transition words. Prove that the paragraphs, as you have written them, have unity.

10. Examine the works of some good authors for transition and connecting words, and add as many such as you can find, to the list given above in § 344.

11. Write three or more paragraphs contrasting the city with the country. Plan your whole composition by selecting the points to be brought out; then write topic sentences for the paragraphs and outline each paragraph.

12. Write an account of

- (a) Life when Washington was a boy.
- (b) Life in a mining camp.
- (c) Life in a fishing village.
- (d) Life on an ocean liner.

## CHAPTER IX

### SENTENCES AND WORDS

**345. Introductory.** Having studied paragraphs, we have yet to consider the two remaining elements of which every composition is made up. These are sentences and words.

Since the sentence is an important unit of expression, you must, if you would write and speak correctly, understand the principles underlying its structure. The purpose of the sentence is to convey thought; therefore it should be so constructed that the reader may get the thought intended. To achieve this result, the following features are essential: grammatical correctness, unity, coherence, emphasis, and variety.

**346. Grammatical Correctness.** Little need be said here concerning the correct sentence, from the point of view of grammar. You have already studied in Part I those rules and principles which will enable you to write English sentences, correct in grammatical form. It now remains for you to do something more than this — to make your sentences clear and effective.

**347. Unity in the Sentence.** Every sentence, whether it stands alone or with other sentences to

form a paragraph, should be a *unit*; that is, it should express one *complete* thought and one only. All minor ideas must be subordinate to the main thought or idea, and merely serve to develop it. Thus, you see, unity in the sentence demands, as in the paragraph and the whole composition, that the parts be all related to and develop the main thought.

**348. Causes for Lack of Unity.** Some of the causes for the violation of unity are:

1. The expression of more than one main thought in a sentence, when these thoughts are not of the equal importance and close relationship necessary to the compound sentence. See §§ 217, 357.

There is no violation of unity, for instance, in the following sentence, for the ideas are of equal importance:

A fool speaks all his mind, but a wise man reserves something for hereafter.

2. The changing of subjects within a sentence. The subject of the first clause in a compound or complete sentence should be retained throughout, for the sake of unity.

3. The use of too many unimportant sentences to express one important idea, or putting too many thoughts or ideas into one sentence. For example, note the following:

The day was dark and cold. We huddled about the fire.  
The day passed quickly. We told stories.

These sentences are too short for unity. The principal idea should be made to stand out and the others should be subordinated thus:

Although the day was dark and cold, it passed quickly, for we huddled about the fire and told stories.

Sometimes, however, a sentence contains too many ideas and would better be broken up into two or more sentences.

4. The addition of too many dependent clauses. See § 226 ("and which").

**349. Test for Unity in the Sentence.** If a sentence has unity, its main topic can be stated in a word or phrase.

**350. Coherence in the Sentence.** Coherence demands of the sentence what it demands of the paragraph and the whole composition; that is, that the relation between its parts — the words, phrases, and clauses — be clear and unmistakable. This relation in the sentence is a grammatical relation.

**351. Causes for Lack of Coherence.** Some of the causes of incoherence in the sentence are:

1. The placing of words, phrases, and clauses too far from the words they modify. Clearness demands that they stand as near as possible to the words they modify.

2. The careless use of participles and pronouns. Both should refer clearly to the words with which they are used. Notice the following sentence in this connection:

Wading through the storm, he watched the boy until he became exhausted.

Here, *wading* might refer to the watcher or to the boy, and the last pronoun *he* is ambiguous (capable of two meanings) too. Can you arrange the sentence so that it will be entirely clear?

3. The incoherent use of connectives. That is, by a careless selection of connectives the relation which the writer has in mind is not expressed; *but* cannot be replaced by *and*, for instance, without a change of meaning. Hence, in your sentences use connectives where needed, but be careful to select those which express the precise meaning. ✓

**352. Emphasis in the Sentence.** Emphasis, like coherence, is concerned with arrangement. It demands that the parts of the sentence be arranged so that their relative importance is evident. If a reader is to understand exactly what you mean, he must know which words, phrases, or clauses are to receive the emphasis; otherwise he will lose the force of the whole sentence.

It is true that, if unity and coherence are secured, emphasis is likely to result. Nevertheless it is in itself a thing to strive for.

**353. Causes for Lack of Emphasis.** Some of the causes for a lack of emphasis are:

1. The placing of emphatic words or phrases in unemphatic positions.

Position in the sentence is of great importance in determining emphasis. To make an expression emphatic, you should place it either at the beginning or at the end of the sentence. The end of the sentence is the position of greatest emphasis.

2. Failure to arrange the material in the order of climax. For example, note the following. Are the adjectives arranged in the order of climax?

Tired, hungry, discouraged, and cold she plodded homeward.

3. Following too closely the normal order of subject, predicate, and object. By placing words or phrases out of their normal order, you make them conspicuous and thereby give them added emphasis, as in the following:

I come to pluck your berries *harsh* and *crude*.

4. Choosing a long word rather than a short, a general word rather than a specific.

5. Using more words than are necessary to express the meaning. Emphasis demands brevity.

**354. Variety in the Sentence.** For the sake of clearness and emphasis, sentences should be varied in length and in structure. Otherwise, they become monotonous and uninteresting and fail to hold the attention of the reader.

If you will examine some of the extracts from the works of good writers in the preceding chapters, you will note the variety of sentences used. Some are short, others are long. Some are simple, others complex, and still others compound. Many are not complete in thought until the last word is reached, whereas others present several stopping places, at any one of which the sense would be obvious. This variety in sentence form gives a pleasing style and a style worth striving for in your daily exercises.

**355. Kinds of Sentences.** Sentences are classified, as you learned in Part I, as simple, compound, and complex. (Study in this connection §§ 201–219 again.) Each kind of sentence has a special value and purpose in expressing thought, a knowledge of which will help to make your writing effective.

**356. Value of the Simple Sentence.** The simple sentence is clear, direct, and forceful. It is short in comparison with compound and complex sentences, and hence its subject and predicate stand out conspicuously; therefore the thought expressed is prominent and emphatic. It may be used to advantage with the other two types of sentences to attract the reader's attention to an important point. A style consisting of short sentences, however, would be tiresome in the extreme.

**357. The Compound Sentence.** The compound sentence makes it possible to express two or more ideas of equal value in close connection, so that they appear as a single idea. If the statements in the compound sentence are simple, the effect is almost that of a simple sentence. This is indeed the purpose of the compound sentence: to express the ideas, not as unrelated facts as simple sentences would, but as united to constitute a whole.

The connectives of the compound sentence are *and*, *but*, and *or*, each of which expresses a special relation between the parts connected. *And* shows that they are taken together in the same sense; *but*, that they are opposed or contrasted; and *or*, that they are alternatives.

The tendency of inexperienced writers to join in a compound sentence thoughts that are not of equal rank and value, loosely connected by *and*'s, must be guarded against. The coördination of ideas is forceful and effective when the relation between the ideas



calls for such a structure, but coördination abused indicates the writer's lack of discrimination.

**358. The Complex Sentence.** Thought itself is complex. Our ideas are not all of equal importance, but bear a subtle relation, one to another. It is necessary, therefore, to have some means by which these relations may be expressed. The complex sentence, made up of one principal statement with one or more dependent statements, makes possible the expression of such complex thoughts. The complex sentence is not likely to be so clear as the simple sentence. It is, however, more accurate in expressing shades of meaning and exact relationships; and it has greater possibilities of power and beauty, as its use by the best authors testifies.

The danger in the use of the complex sentence is that it may become too complicated in structure, thus violating unity and coherence. You must be careful, too, to use the proper introductory words with the subordinate statements to express the idea that they should convey. (In this connection study again § 185: 2-9 of Part I.) When using complex sentences, think whether the relation is one of purpose, concession, condition, time, or cause; then use the proper word — pronoun, adverb, or conjunction — to express the relation.

**359. Loose and Periodic Sentences.** Sentences are also classified as loose and periodic. A loose sentence is one in which the meaning is complete at one or more points before the end; that is, there is more

than one place where the sentence might end and still make sense. In the periodic sentence the meaning is not complete until the end. Note the following examples of each :

*Loose.* — She started from my side, and ran along a jagged timber which protruded from the place we stood upon, and overhung the deep water at some height, without the least defence.

*Loose.* — When I awoke again, many of the stars had disappeared ; only the stronger companions of the night still burned visibly overhead ; and away towards the east I saw a faint haze of light upon the horizon, such as had been the Milky Way when I was last awake.

*Periodic.* — While I was thus delaying, a gush of steady wind, as long as a heavy sigh, poured direct out of the quarter of the morning.

*Periodic.* — Of all the poets in our literature, no other is so completely, so consciously, so magnificently a teacher of men.

**360. Advantages and Disadvantages of the Loose Sentence.** The loose sentence is the more natural mode of expression, for it follows the thought process. Its structure enables the reader to grasp readily the meaning of the sentence. He is not held in suspense and forced to hold in mind all the parts of the sentence until he reaches the end. Moreover, the loose sentence is informal and thus adds ease and naturalness to one's writing.

You must be careful, however, in using the loose

sentence lest you introduce ideas which do not develop the main thought of the sentence. This main thought, as we have noted before, must be kept constantly in mind, and once it is complete, nothing else should be added to the sentence. The loose sentence rightly constructed and used has many advantages, but it has the danger of becoming ineffective.

**361. Advantages and Disadvantages of the Periodic Sentence.** The periodic sentence has two special merits. In the first place, because the meaning is not complete until the end of the sentence is reached, the writer must keep his point constantly in mind. The result is that the sentence is more likely to be clear and to the point with nothing to mar its unity. Then, too, such a sentence holds the reader in suspense and therefore keeps him interested.

Its disadvantage is that it lacks the ease of the loose sentence and has a tendency, when used frequently, to make the discourse sound stiff and labored. Besides, if the reader is in a continued state of suspense, he will become wearied and lose interest.

The best writers use the two types of sentences together, each for its own special merits. This should be your aim too. Remember that you should avoid the tendency to use only loose sentences. Periodic sentences will give greater coherence to what you write and should therefore recommend themselves to you.

**362. The Balanced Sentence.** Another form of sentence frequently found in literature is the bal-

anced sentence. This consists of two parts alike in construction, resembling each other so closely that they are said to be *balanced*. The balanced sentence adds dignity to style, but if it is used too frequently, the style becomes stiff and monotonous.

**EXAMPLE:** The law of the Lord is perfect, converting the soul: the testimony of the Lord is sure, making wise the simple. The statutes of the Lord are right, rejoicing the heart: the commandment of the Lord is pure, enlightening the eyes.

### EXERCISE 70

1. Examine the selections given on pages 134-136, 260-262, and tell which sentences are loose and which periodic. Change some of the loose to periodic form and *vice versa*, noting the effect.

2. In these same selections classify the sentences as simple, complex, and compound, discussing the particular merit of each in its place in the paragraphs quoted.

3. Review some of the paragraphs you wrote in connection with the last chapter. Have you used periodic or loose sentences for the most part? Change ten of the loose sentences to periodic and note the effect. Have you used variety in sentence structure? Improve your paragraphs in this respect.

4. In these same paragraphs test your sentences for unity and coherence and emphasis in accordance with the principles laid down under those headings in the above sections. Make the necessary corrections, telling in each case what the particular violation has been.

5. Bring to class sentences illustrating each kind of clause (see pp. 128, 129). Explain in each case the particular relation between the principal statements and the clauses.

6. Find ten sentences in which you think the quality of emphasis is particularly marked. How is emphasis brought about in each case?

7. Bring to class five sentences from your newspaper illustrating a lack of unity, and five illustrating a lack of coherence. In what respect are unity and coherence violated? Correct the sentences.

NOTE. The principles set forth in this chapter should receive constant attention in connection with all the pupils' daily work, which will afford exercises in plenty for drill work on sentences.

363. Words. However carefully sentences are constructed, unless the *words* are skilfully and accurately chosen, the meaning will be neither clear nor forceful. The language of some speakers and writers arouses immediate interest and admiration because it is rich and attractive. This is because they have always at their command just the right word, the expressive word, not a "makeshift" word, to express their meaning.

364. The Correct Word. Already you have had your attention called to words, in the chapters on oral expression and the four forms of discourse. (Study again §§ 239, 240.) There, certain kinds of words not in good usage were pointed out to you as words you should avoid. By *good usage* is meant present usage by the best writers and speakers. To speak and write correctly is a test of education; therefore you should use only standard words and avoid an inaccurate use of words.

The principles of good usage are to be learned only from a wide acquaintance with literature. Grammars and dictionaries are helps, of course, but to read well-written books gives a mastery over correct usage, that is unconscious. Cultivate the habit of studying words, consult the dictionary often for accurate definitions, and be sure you select the exact word to express your meaning. Let no new word pass until you have mastered its meaning and used it correctly in expressing your own thoughts.

**365. The Effective Word.** It is not sufficient that words be correctly used. There remains the question: Is it the *best* word, the most effective that can be found for the place? This presupposes an extensive vocabulary and affords an additional reason why you should adopt every means possible to increase your vocabulary.

If your language is to be effective, it must be suited to your readers and be appropriate to the subject with which you are dealing. Consider your readers and select your words accordingly, and remember, simple language is the most effective.

Effective words are words, too, that have associations. They call up to the mind ideas, feelings, and experiences, and hence suggest to the reader far more than the simple meaning of the word conveys. (Read again § 309.) The specific word is for this reason more vivid than the general term, and should be used wherever possible in preference to the general.

For example, *flower* is a general word for which the specific word *rose* or *violet* might be substituted. In place of *building*, the word *house*, *church*, or *barn* would present a more exact image; while for *house* such specific words as *cottage* and *bungalow* would in themselves present a definite picture.

### EXERCISE 71

1. Study the words used by Washington (p. 289) and Webster (p. 300), for examples of words used correctly and effectively. Are they long or short for the most part?

2. Study in like manner one of your own paragraphs. Improve your selection of words by studying the synonyms of words used.

3. From a passage read to you by your teacher, make a list of words of which you do not know the exact meaning. After consulting the dictionary, be prepared to use these words in sentences in class.

4. From the selections given in §§ 303, 308 make a list of the specific words used.

5. In the selections quoted in the chapter on description (pp. 239-269), make a list of all the words which *imply* most to you, words that signify more than their simple meaning.

## CHAPTER X

### FIGURES OF SPEECH

366. **Figures of Speech.** When we use words in a sense different from that of ordinary speech, we are using figurative language, or figures of speech. For example, such expressions as, "She made a goose of herself" or "He drove a hard bargain" or "He fought like a lion," are not to be interpreted according to their literal meaning. Their aim is to appeal to the imagination and thus by suggesting images to make language more forceful and effective.

367. **Simile and Metaphor.** The most important of the figures of speech are the simile and the metaphor. Both of these are based on comparison, expressing a resemblance between two objects belonging to different classes; that is, two objects having one strong point of resemblance, but unlike in all other respects. To compare two persons, two houses, or two natural scenes, is not to use figurative language, for these are alike in most respects; but if we compare a man and a lion, we are comparing objects having only one strong point of resemblance. A simile is an *expressed* comparison, a metaphor an *implied* comparison, between such unlike objects. The one figure may be easily changed



to the other. The simile, "The soldier fought like a lion," changed to a metaphor becomes "The soldier was a lion in the contest." The metaphor establishes a complete identity and does not make use of the words *like* and *as*, one of which the simile always contains.

### EXERCISE 72

In the following examples of figures of speech, state what things are compared, name the figure, and change the metaphors to similes, and the similes to metaphors:

1. The streets are dumb with snow.
2. How far that little candle throws its beams!  
So shines a good deed in a naughty world.
3. Silently, one by one, in the infinite meadows of heaven,  
Blossomed the lovely stars, the forget-me-nots of the angels.
4. The day is done, and the darkness  
Falls from the wings of Night,  
As a feather is wafted downward  
From an eagle in his flight.
5. Your face, my thane, is as a book where men  
May read strange matters.
6. Lowliness is young Ambition's ladder,  
Whereto the climber upward turns his face;  
But when he once attains the upmost round,  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend.
7. There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.

**368. Personification.** Personification is a form of the metaphor in which life is attributed to inanimate objects, and personal characteristics to impersonal things. Thus, we speak of *white-handed Hope*, *gray-hooded Ev'n*, *murmuring pines*, and *laughing waves*.

**369. Allegory and Fable.** Allegory is a figure of speech consisting of a continuous personification in story form. A short allegory is called a fable. (See p. 221.)

**370. Apostrophe.** Apostrophe is a figure of speech in which an absent object is addressed as though present. If the object addressed is inanimate, the figure includes personification. Thus,

Thou hast taught me, Silent River,  
Many a lesson, deep and long.

**371. Metonymy.** Metonymy is a figure of speech by which a thing is named, not with its own name, but with that of something which suggests it because of an association of ideas. (The word *metonymy*, a Greek word, means *change of names*.) Thus, we speak of the *bench*, meaning the *judges*; of reading *Browning*, when we mean his *works*; of *gray hairs*, meaning *old age*.

**372. Synecdoche.** Synecdoche is a figure of speech which names a part for the whole or the whole for a part. Thus, we say, "The shop turned away two hundred *hands*," and "We watched all day for a *sail*."

## EXERCISE 73

a. Find in your reading an example of each of the figures of speech mentioned in this chapter.

b. Point out the figures of speech in the poetry quoted in the preceding chapters; in the selection, p. 350, Ex. 2.

c. Point out and name the figures of speech:

1. O Scotia! my dear, my native soil! *apostrophe*

For whom my warmest wish to Heaven is sent!

Long may thy sons of rustic toil

Be blest with health, and peace, and sweet content.

2. Night's candles are burned out, and jocund day

Stands tiptoe on the misty mountain-tops. *metaphor*

3. The little brook heard it and built a roof *personification*

'Neath which he could house him, winter proof.

4. The pen is mightier than the sword. *metonymy*

5. We awaited what would happen when the lion and the lamb met, and later when Greek met Greek. *metonymy*

- 6.

A sky above *simile*

Where one white cloud like a stray lamb doth move.

**373. The Uses of Figures.** Figures add materially to clearness and attractiveness of style and should therefore be used whenever they suggest themselves spontaneously and fit the subject at hand. But there should not be a conscious striving after figures, for in that case unnatural, and hence worthless, figures will result. Such figures, as well as hackneyed figures, should be avoided.

Care must be taken, too, that the figures are consistent throughout; otherwise such absurdities as the following mixed metaphor will result: "Young man, if you have a spark of genius in you, water it."

## CHAPTER XI

### CONVERSATIONS ABOUT BOOKS

374. In reading the books suggested for the early high school years, it should be your purpose to enter the life of the book and make it your permanent possession. Read that you may understand the manners and customs of other times and places as depicted in books. Read that you may make an intimate acquaintance with the people in the book. Read that you may be able to talk with your friends about the characters, situations, and events in the book. Remember that anything which serves to make the life in books more real, the characters more personal, will be a topic for profitable conversation among friends, as well as a suitable subject for class discussion.

Below are given typical topics for conversations about books. The books selected — Arnold's *Sohrab and Rustum*, Stevenson's *Treasure Island*, Scott's *Quentin Durward*, and Shakespeare's *Midsummer Night's Dream* — are from the list suggested by the colleges and the English Syllabus committees. These topics suggest other book conversations. Their aim is to increase your pleasure in reading, and to assist you in securing a firmer grasp upon each book as a whole.

## SOHRAB AND RUSTUM

## I. The Bravery of the Combatants

1. Sohrab eagerly seeks the Persian champion and fights fearlessly and with honor. What is his motive in fighting?

2. Rustum yields all possible advantage to the challenger. What is his motive in fighting?

3. In what is the son like the father?

## II. Elements of Suspense and Anticipation in the Story

1. Sohrab intuitively recognizes his father. How does this affect you in reading the account of the fight?

2. Rustum fondly admires the young champion and longs for a son like him. How does this contribute to the suspense of the reader?

3. Is it natural for Rustum to conceal his identity? Or that the birth of his son should be concealed from him?

4. What are the steps leading to the climax of the story?

## III. Oriental Color in the Story

1. The single combat is like those in Homer. Do the speeches of the combatants hinder or hurry the story?

2. The long similes are imitations of Homeric similes. Do they assist the descriptions?

3. The recognition between father and son is a classic element. Does it heighten the climax of the story?

## IV. Could this story be acted? Why?

## TREASURE ISLAND

## I. Bill Bones and his Buccaneers

1. Why was Bill Bones afraid of his former companions?

2. Why did he finally receive the "black spot"?

3. Did it require much courage for Jim Hawkins and his mother to return to the *Admiral Benbow* to secure the sea-chest?

## II. The Voyage

1. How do you explain Squire Trelawney's unreasonable confidence in his crew? Who inspired most of this confidence?

2. Why did Captain Smollett suspect the crew?

3. Can you imagine the feelings of Jim Hawkins in the apple barrel?

## III. On the Island

1. Why did Jim Hawkins go ashore with the buccaneers? Would you have gone?

2. Was it wise to abandon the ship for the stockade? What other means might have been used to capture the mutineers?

3. What did Silver expect to do if his offer of a truce and a compromise should be accepted? Were they wise in refusing? Why?

4. Jim Hawkins's adventures:

(1) Was it a great feat to cut the ship's cable?

(2) Does it seem possible that he could sleep on the coracle?

(3) What do you think of him for killing Israel Hands?

(4) How old is Jim Hawkins in the story?

5. Why was the stockade abandoned? How did Silver secure the map of the island?

6. Was Ben Gunn of much assistance in saving the treasure from the buccaneers? Why had he been marooned on the island?

7. How did Silver dominate the buccaneers? Do you admire Silver? Was it justice that he should escape hanging in England?

## IV. The Story as a Whole

What do you admire in Dr. Livesy? In Captain Smollett? In Jim Hawkins? Who did most to secure the treasure and the success of the whole undertaking?

## QUENTIN DURWARD

## I. Quentin's Arrival in France

1. Does Quentin seem older or younger than twenty when he is introduced? Why?

2. What reason has Quentin to be grateful for his ducking?

3. Does Scott give any hints as to who the old man is whom Quentin met on his arrival? When do you first guess his identity?

4. What were Louis's motives in his actions at the tavern? What purpose does the scene at the tavern serve?

5. What determines whether or not Quentin is to be enrolled in the Scottish Guards?

## II. At the Court of Louis XI

1. What is the initiatory event in the main plot?

2. Could the bear hunt be omitted without loss to the plot?

3. How do you account for the confidence Louis places in Quentin in selecting him as sentinel? As guide to the Ladies of Croye?

4. What purpose does the conversation between the king and Oliver Dain serve in Chapter XII?

## III. In the Field of Adventure: On the Way to Liège

1. What change is there at this point in the center of interest?

2. What are the far-reaching results of the encounter on the road to Liège?

3. Was it wise for Quentin to follow Hayraddin as he did, or might he have adopted some other course of action?

4. The defeat of Louis's plan in regard to the arrival of the Ladies of Croye at Liège appears to complicate matters the more. Does it?

## IV. At Liège

1. What are the immediate effect and outcome of Quentin's appearance at Liège?
2. What elements serve to bind together the characters taking part at Liège?
3. Do you admire the Bishop? Is the Syndic's character consistent?
4. To what is Quentin's success at Liège for the most part due?

## V. At Peronne

1. What prompted Louis to go to Peronne? Was it a wise thing to do? What would have happened had his plan for the Ladies of Croye succeeded?
2. What incident finally reconciles the two princes? What other incidents contributed to the reconciliation?
3. How do you account for Quentin's favor with the nobles of Burgundy?
4. What is accomplished by the herald's arrival? Did he deserve his punishment? Why?

## VI. At the Siege

1. Is Quentin justified in keeping secret the information gleaned from the letter sent by the Lady Hameline to the Countess Isabelle?
2. What reason can you see why Balefré should be the one to slay De la Marck, and not Quentin?
3. Is De la Marck deserving of his fate?

## VII. The Story as a Whole

1. Is there anything to admire in the character of Louis? To marvel at?
2. Who is the chief actor in the romance?
3. Where is the climax of Quentin's career? Of Louis's?



4. What situations determine character ?
5. Mention incidents which, although slight and seemingly unimportant in themselves, have unusual significance ?
6. What characters perform acts unworthy of themselves, for the sake of the plot ?
7. Is Quentin a probable character ? Which character is the most true to life ?
8. What elements entered into the relation existing between Quentin and Hayraddin ?
9. Is the situation between Louis of Orleans and Joan necessary to the story ? Why ?
10. What other characters are unnecessary to the story ? Why ?

### MIDSUMMER NIGHT'S DREAM

1. What was the state of affairs among the Athenian lovers ?
2. Why did Helena tell Demetrius of the plan of Lysander and Hermia ?
3. Into whose realm did Lysander, Hermia, Demetrius, and Helena go when they left Athens ? How did the two realms compare ?
4. What were the duties of the Master of the Revels ? What was the connection between him and the artisans ?
5. Why was the rehearsal held in the woods, according to the artisans ? Was this Shakespeare's reason, too, for putting the rehearsal there ?
6. How do you account for Oberon's interest in Demetrius and Helena ?
7. Why did Puck take a hand in the rehearsal and transform Bottom ?
8. Was it an accident that Bottom was present in his new form when Titania awoke ?

9. What was the situation resulting from Puck's blunder and his efforts to retrieve his mistake?

10. What was the difference in motive between Puck and Oberon?

11. What effect did the difference between Oberon and Titania have?

12. Which person remained under the charm forever?

13. What was Theseus' explanation of what had happened in the woods?

14. Which group holds the chief interest, the Athenian lovers, the artisans, or the fairy-folk?

15. What binds the three stories together?

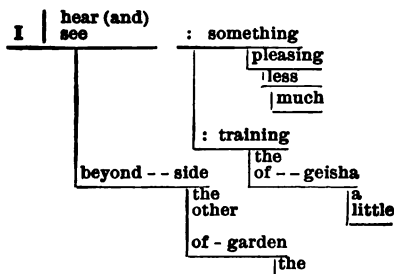
16. What are the chief characteristics of Bottom? Of Starveling?

17. What were the amusements and occupations of the fairies?

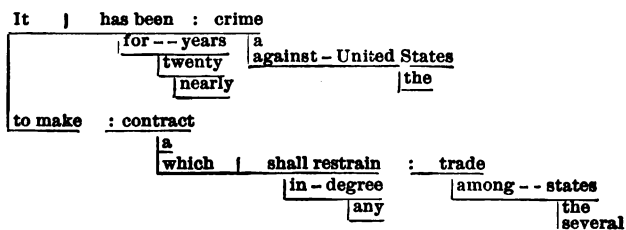
## APPENDIX A

### DIAGRAMS

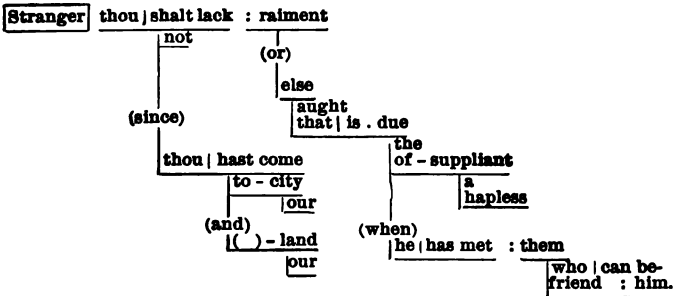
1. Beyond the other side of the garden I hear and see something much less pleasing — the training of a little geisha.



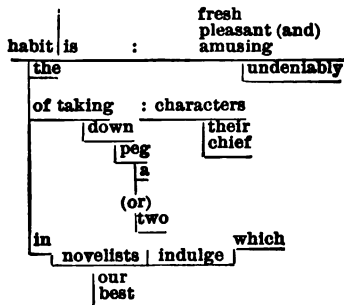
2. For nearly twenty years it has been a crime against the United States to make a contract which shall in any degree restrain trade among the several states.



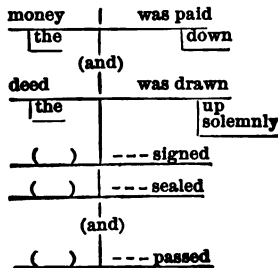
3. Stranger, since thou hast come to our city and our land, thou shalt not lack raiment, nor aught else that is the due of a hapless suppliant, when he has met them who can befriend him.



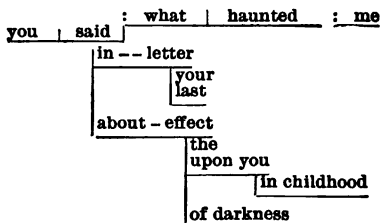
4. The habit, in which our best novelists indulge, of taking their chief characters down a peg or two, is undeniably fresh, pleasant, and amusing.



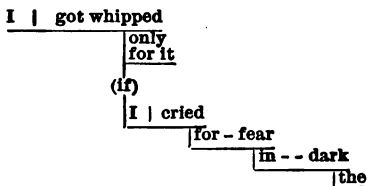
5. The money was paid down and the deed was solemnly drawn up, signed, sealed, and passed.



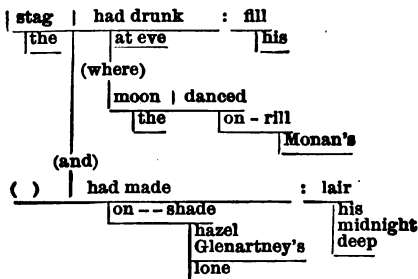
6. What you said in your last letter about the effect of darkness upon you in childhood, haunted me.



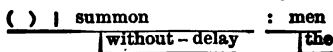
7. If I cried for fear in the dark, I only got whipped for it.



8. The stag at eve had drunk his fill  
Where danced the moon on Monan's rill;  
And deep his midnight lair had made  
On **lone** Glenartney's hazel shade.



**9. Summon the men without delay.**



## APPENDIX B

### VERSIFICATION

**375. Versification.** Much of the pleasure in reading poetry is due to the fact that there is a pleasing recurrence of accented and unaccented syllables. The thought and the sound correspond ; the measures are short and lively or slow and dignified according to the theme. Thus you see that the arrangement of the accented and unaccented syllables is of great importance. Versification deals with this arrangement ; that is, with the form and movement of verse.

**376. Rhythm.** Rhythm as applied to poetry is the regular recurrence of accented and unaccented syllables. Thus, in the following, every other syllable is accented :

Tell me not in mournful numbers.

**377. Meter.** Meter requires that the syllables of a line of poetry be arranged in little groups called feet, similar in length and structure, and that each line be made up of a certain number of these feet. The line, or verse, is named according to the number of feet it contains. Thus, a verse of one foot is called monometer ; of two, dimeter ; of three, trimeter ; of four, tetrameter ; of five, pentameter ; of six, hexameter.

Examples of the several meters are as follows :

1. *Monometer*

Away !

2. *Dimeter*

Blest is thy / dwelling place. /

3. *Trimeter*

Then wel / come each / rebuff. /

4. *Tetrameter*

Double, / double, / toil and / trouble. /

5. *Pentameter*

The' qua / lity / of mer / cy is / not strained. /

6. *Hexameter*

This is the / forest pri / meval. The / murmur-  
ing / pines and the / hemlocks /

**378. Foot.** *Foot*, as you have already observed, is the name applied to the groups of syllables of which a verse is composed. The following are the ordinary kinds of feet in English verse.

1. *Iambus*, a foot of two syllables, the second of which is accented.

The cur' / few tolls' / the knell' / of part' / ing day' /

2. *Anapest*, a foot of three syllables with the accent on the last.

The Assy' / ian came down' / like a wolf' / on the  
fold' /

3. *Trochee*, a foot of two syllables with the accent on the first.

Oh', dis / tin'ctly / I' re / mem'ber /

4. *Dactyl*, a foot of three syllables with the accent on the first.

List' to the / mourn'ful tra / di'tion still / sung' by  
the / pines' of the / for'est. /

5. *Spondee*, a foot of two syllables, both of which are equally accented. This is an unusual foot and is used

merely as a substitute for one of the other kinds of feet.

Roll' on', / thou' deep', / and' dark' / blue' o' / cean',  
roll' /

**379. Scansion.** Scansion is the separation of a verse into its metrical feet.

**380. Cæsura.** In a line of five or more feet the thought usually requires a pause. Such a pause is called a cæsura and is indicated thus //. Sometimes a line may contain two cæsuras.

Thus, // at peace with God and the world, // the farmer of  
Grand-Pré

Lived on his sunny farm // and Evangeline governed his  
household.

**381. Rhyme.** Rhyme is the correspondence of the sounds of two or more words; as in the verses,

For tho' from out our bourne of Time and Place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crossed the bar.

**382. Blank Verse.** When the end rhyme is omitted, we have blank verse. The meter usually used in blank verse is the iambic pentameter. Shakespeare's dramas and Tennyson's *Idylls of the King* are examples of this kind of verse.

**383. Stanza.** A stanza is a group of two or more verses.

**384. Naming of Verses.** A verse of poetry is named according to the prevailing foot and the number of feet in the line; for example, in § 377 above the verse quoted in (2) is called dactyllic dimeter; that in (3), iambic trimeter; that in (4), trochaic tetrameter; that in (5), iambic pentameter; and that in (6), dactyllic hexameter.



## EXERCISE 74

- a. Name the verse and scan the selections in Exercise 72.  
b. Scan the following verses :

1. The ship was cheered, the harbor cleared,  
Merrily did we drop  
Below the kirk, below the hill,  
Below the light-house top.
2. He can count the camels in the sun,  
As over the red-hot sands they pass  
To where, in its slender necklace of grass,  
The little spring laughed and leapt in the shade.  
And with its own self like an infant played,  
And waved its signal of palms.
3. As, in the country, on a morn in June,  
When the dew glistens on the pearled ears,  
A shiver runs through the deep corn for joy —  
So, when they heard what Peran-Wisa said,  
A thrill through all the Tartar squadrons ran  
Of pride and hope for Sohrab, whom they loved.
4. Sweet was the sound, when oft, at evening's close,  
Up yonder hill the village murmur rose.
5. Far from the madding crowd's ignoble strife,  
Their sober wishes never learned to stray ;  
Along the cool sequester'd vale of life  
They kept the noiseless tenor of their way.
6. Hail to thee, blithe Spirit!  
Bird thou never wert,  
That from heaven, or near it,  
Pourest thy full heart  
In profuse strains of unpremeditated art.

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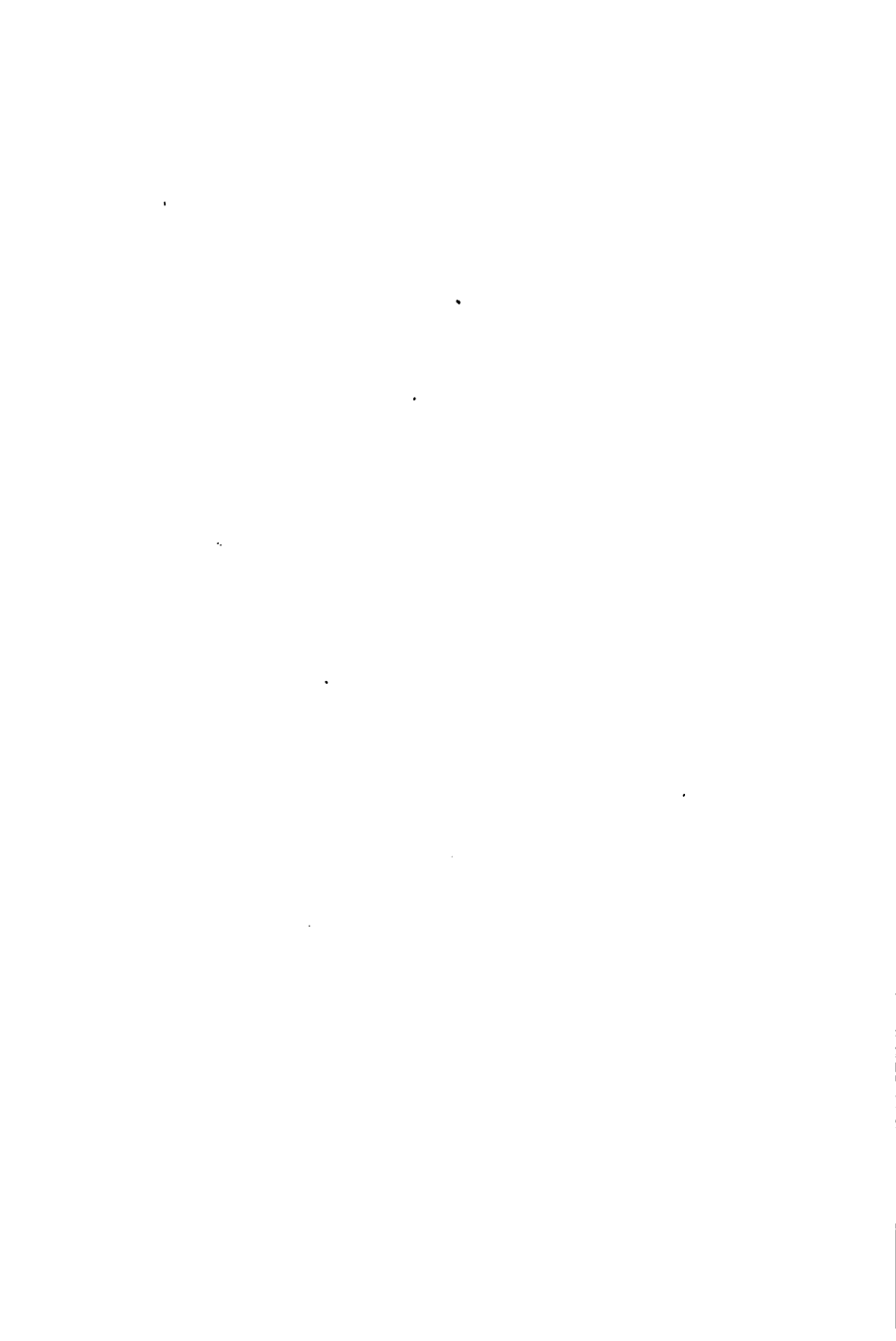
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